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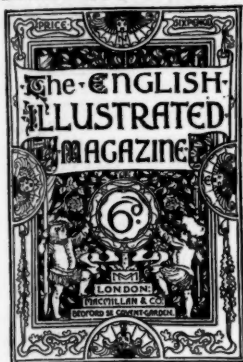
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and infinitely painstaking. No student of Goethe can afford to neglect Düntzer; no fair-minded person can view the book with any feelings but those of respect and gratitude. Here is a map provided with the aid of which we can go over the ground for ourselves and possess a sense of security—a map which enables us at any point of the perplexing expedition to find our bearings, if only we have a little patience, and to ascertain precisely what lies before us and what behind.

English readers will naturally and inevitably compare this *Life of Goethe* with the brilliant study by George Henry Lewes. What Mr. Lyster writes of Lewes's *Life* is well considered and perfectly fair:

"English knowledge of Goethe's life is drawn chiefly from the book by Mr. Lewes. The little volume by Mr. Hayward is not a good source to draw one's notion of Goethe from. I had rather be without a notion of Goethe than so provide myself. Mr. Lewes's book is generous, makes allowances, and does not judge the great poet with ten-table criticism. If we cannot help finding it unsatisfactory nowadays, let us not forget that we owe that largely to Mr. Lewes himself; he has educated us into disparagement. But the fact remains that the book is not satisfactory. Mr. Lewes's main work on it was done a long time ago, when comparatively few of Goethe's letters were printed. And the revision of 1875 was not a thorough, adequate revision. I have looked into this, and know that it is so. No one can fail to observe, moreover, that the book is not only a *Life of Goethe*, but a compendium of small essays of not much value, and debates with the imaginary stiff-necked reader who will not judge Goethe as Mr. Lewes desires, and discussion of points lately settled beyond dispute, such as the date of *Werther* and the part of Marianne von Willemer in the *Westöstlicher Divan*. Were these superfluities omitted, but a small book of narrative, of actual communication, would remain. And in that small book much that is inaccurate will be noted."

This is perfectly just; but none the less we honour Mr. Lewes's admirable achievement. With a courage and *élan* characteristic of him he attacked his subject at a time when few were in the field. The combative tone of many of his pages was caused not by any belief on Mr. Lewes's part that Goethe needed to be apologised for, but by a knowledge of the fact that the outworks of British prejudice had not yet been stormed; and so his bugle rang out for the assault. The chapters of criticism in Lewes's work are not of high value; and, as he seems to have felt in later years, they grew an encumbrance. A biography is a vital unity, every part of which must be alive. The spiritual mood and meaning of a writer's books may be refunded into the period of the author's life to which they belong; but the biographer must not take up book by book and analyse each or lecture on it. A portrait painter might as well chop up his portrait into sections. And yet Lewes's critical chapters did good service, and led many readers to the study of *Faust* and *Iphigenie* and *Wilhelm Meister*, for which we are duly grateful. It must also be remembered with some pride that Lewes's *Life of Goethe* was warmly accepted in Germany. It may even still be popular there; to say that German scholars still accept it as a work of authority would be to say what is not true.

The time for understanding Goethe aright has perhaps now arrived. It is half-a-century since he died. While he still lived, crowned with years and with fame, victorious in so many fields, victorious over his frailer, turbulent self, experienced, wise, benignant, Weimar was a metropolitan city in the world of mind; and for those around Goethe the attitude of courtier was natural and hardly unbecoming. When tidings came to us that he was dead, it was natural that such words should be uttered as those of Carlyle:—

"So, then, our Greatest has departed. That melody of life, with its cunning tones, which took captive ear and heart, has gone silent; the heavenly force that dwelt here victorious over so much is here no longer; thus far, not farther, by speech and by act shall the wise man utter himself forth."

It was happy to die victorious on a day of sunshine and budding leaves. But even before his death a murmur of opposition in some quarters had grown audible; and, once the head of German literature was gone, young Germany found how well it could dispense with the old man. The long-standing feud between the devout and one who had used the world and found it no barren wilderness renewed its force, and to the extreme Right of orthodoxy was united the extreme Left of the revolution. Heine has compared Goethe to a venerable oak. Those who held by the old faith, he says, were vexed because in its trunk not one niche could be found sanctified by the little image of a saint, because the dryads all undraped held their sports about it; and, like Saint Boniface, they would have rejoiced to level with some consecrated axe the old enchanted oak.

"Those who held by the new faith, the apostles of liberalism, were angry because it was not a tree of liberty, and they could not use it to build a barricade. The tree was indeed too high; they could not plant the *bonnet rouge* upon its topmost branch, nor dance the *car-magnole* in its shadow."

With young Germany one cannot but sympathise in a measure; their judgment of Goethe was hasty (for he was essentially a liberator), but it was inevitable, and not without its uses as a provisional judgment. The aspirant liberals of Germany were without the moderating influences of established political power; they had little to give them balance, much to drive them to extremes; they were young men, writers, dreamers, theorists, prophets—discredited prophets of a free, united Germany. In 1849, the year of contending revolution and reaction, came round the centenary of Goethe's birth. The ceremonies of August 28 were described by Mr. Herman Merivale in the *Edinburgh Review*. All the literary capitals, he said, vied with one another in inventing ceremonial observances. The great poet's dramas were enacted, his lyrics were sung. Schumann and Mendelssohn contributed their music. Alexander von Humboldt delivered an oration at Berlin. There were triumphal arches, fountains, transparencies, Goethe as "*Dichterkind*" on a griffin, Goethe as "*Dichterjungling*" on a Pegasus; there were dinners, polkas, illuminations, and fireworks. "Yet," adds Mr. Merivale, "it seems that the celebration,

everywhere alike, was regarded as a failure." At Weimar Goethe's own family refused to give their assistance. At Frankfort the mob interrupted the nocturnal serenade in front of the old Goethe house, and put the performers to flight with a chorus of "Katzenmusik."

And yet Goethe, in his own fashion, did something to lead the way to German unity and to intellectual liberty. "We must be one," Germans might exclaim,

"who speak the tongue
That Goethe spake; the faith and morals hold
Which Schiller held."

Through such spiritual centres as Goethe and Schiller something was done to promote the sentiment of moral unity in Germany; and this became in time a motive and a pledge for the realisation of unity in the nation's visible life, the life of social and political action. And if the youth of Germany tried to gain a clear outlook upon the facts of the actual world—if they boldly put the question, "What do we need for sane and joyous activity?"—if they were not content to lie collapsed in the exhausted receiver of metaphysics—if they were not satisfied to be children of the mist, moving in the pallid moonshine of sentiment and aesthetic pietisms—if they cared for a life resolutely maintained—"im Ganzen, Guten, Schönen," something perhaps was due to the fact that *Faust* and *Wilhelm Meister* had been written. If at the present day ideal ends are lost sight of, and a mere materialistic striving has taken the place of the speculation and sentiment of the past, Goethe still is present, and equally protests through his *Faust* and *Wilhelm Meister* against forgetfulness of the highest things.

In a strong, united Germany the irritation caused by Goethe's alleged political indifference has passed away. He has become an historical figure. A new race of students has arisen who investigate Goethe, as they might some great natural phenomenon, with a disinterested curiosity. On almost every fragment of his life a monograph has been written. Volume after volume of letters has appeared. The *Goethe Jahrbuch* duly shows itself with each returning spring. It is "Goethe und kein Ende." The old criticism, with its ambitious theory-building, is replaced in large measure by a criticism more modest and more fruitful, which is suspicious—perhaps over-suspicious—of theory, and which devotes itself with indefatigable zeal to the discovery of fact. To ascertain a locality, to determine a date, to fix a reading, now wins secure fame for a student of Goethe. A Festschrift for his hundred-and-thirtieth birthday, instead of discovering a new idea of *Faust*, merely nibbles with pertinacious scholarship at the pentagram, and traces back through literature the name of Mephistopheles. Were we fortunate enough to light on one of Goethe's washing-bills, how many of our rivals would turn green with envy and expire. Not a few contributions of real importance to the study of Goethe have been made by the spirit of collectorship aided by scientific criticism. It is but a few years since the stores of Salomon Hirzel's wonderful collection were laid under contribution for the three invaluable volumes of *Der junge Goethe*, in which Goethe's poems, prose writings, and

letters from his fifteenth to his twenty-seventh year are presented fully and accurately in chronological order. It was only in 1877 that the correspondence of Goethe with that delightful person, Marianne von Willemer, the Suleika of his poems, was given to the public. Still more recently appeared the important group of letters addressed to Sophie von la Roche. And much of Goethe's scientific correspondence has but lately seen the light. So vast has grown the accumulation of Goethe's letters that Dr. Strehlke has found material to fill two volumes with a catalogue of them, giving source, dates of time and place, and notices of the several correspondents. By the united efforts of many scholars an edition of Goethe's complete works has been put forth by the publisher Hempel more serviceable than any previous edition. The *Faust* and the *Gedichte* have appeared in a second Hempel's edition, with admirable notes by G. von Loeper. The difficulty of mastering all these materials is great, and perhaps it was in some respects fortunate that Mr. Lewes worked before the task had grown so overwhelming. No living scholar approaches Prof. Düntzer in the range and accuracy of his knowledge. As I have said, and as is obvious, all gifts are not his. But loyal admiration of Goethe, extraordinary patience and industry, unrivalled acquaintance with facts, great accuracy in setting them forth—these are no slight qualifications for a biographer. And in his translator Prof. Düntzer has been so fortunate as to find one no less determined than himself to do his work faithfully and well.

EDWARD DOWDEN.

History of Burma; including Burma Proper, Pegu, Taungu, Tenasserim, and Arakan. From the Earliest Time to the End of the First War with British India. By Lieut.-Gen. Sir Arthur P. Phayre. (Trübner.)

SIR ARTHUR PHAYRE'S *History of Burma* covers a period of more than two thousand years, from the time of the first Buddhist rulers down to the war of 1826 which ended in British annexation of some of the richest Burmese provinces. The author's career as a civil administrator in British Burma and as envoy to the Court of Amarapura and Mandalay, his acquaintance with the Burmese language and his sympathy with the Burmese people, make him specially fit to explain the annals of Burma. The authorities for Gen. Phayre's narrative are the original Burmese chronicles of the kings of Burma, an old Arakanese History of Arakan, and fragments of a Mun History of Pegu. It had long been known that the Buddhist nations of Farther Asia possessed such annals, and an abstract of them was given in the work of Padre Sangermano, of which a translation was printed for the Oriental Translation Fund fifty years ago. But no complete account of the Burmese chronicles has previously been given to the Western world. By inscriptions on pagodas and on sacred bells, by references to the annals of China and Siam, and from the writings of European travellers, Sir Arthur Phayre has verified the general faithfulness of the accounts he has reproduced. As Prof. Lassen has remarked,

the Burmese annalists "relate not only the favourable events of their history, but also the unfavourable."

Sir Arthur Phayre holds that the earliest settlers in Burma came from Thibet; and he shows that the languages of Burma, as well as the physical characteristics of the Burmese people, still bear marks of affinity with Thibet. He conjectures that Aryan settlers from India must have come into or passed through Burma long before the time of the Indian prince who, according to Burmese tradition, brought the Buddhist faith and settled on the banks of the Irrawaddy during the lifetime of Gaudama Buddha, about 600 years B.C. The sacred writings of the Burmese are now in the Pali tongue; but the earliest Buddhist princes probably knew Sanskrit, and it seems probable that much of Burmese law and custom was obtained from the Sanskrit. Prof. Forchhammer, of Rangoon, who has for some years past been engaged in studying the oldest extant MSS. and inscriptions in British Burma, finds more and more traces of Indian thought in the older Pali writings. Prof. Forchhammer's local research also promises to throw much light on the history of Pegu from the sure source of inscriptions. Near the city of Pegu he has been exploring mediaeval remains of great magnitude and importance, which till now seem to have been entirely neglected, and among which extensive inscriptions exist. He is already able to solve such questions as the site of the Takola of Ptolemy, which was known even to the Portuguese of the sixteenth century as Tagula, though since then it has entirely disappeared from our maps and knowledge; he can show the true origin of the name of Digon or Takun by which the great pagoda of Rangoon is still known; and he can explain the Cosmin of early travellers, which has been such a puzzle to geographers. This was, in fact, Kusumanagara, a city founded about the fifth century, the name of which, corrupted into such forms as Kothmin and Kothain, was changed by Alaungphra into Batheine, or Bassein as we call it.

The several chronicles from which Sir Arthur Phayre draws his materials tell little or nothing of the condition of the people, of the mode of government, of the wealth or poverty of the country. They narrate how different kingdoms and dynasties rose and fell; how one internal war was waged after another; and how, when internal peace obtained for a time, great Burmese armies were led into Bengal, into Siam, into Manipore, into Zimmé, and into Laos. In general terms it may be said that over the greater part of the period there were five more or less separate kingdoms—viz., at or near Ava, on the Upper Irrawaddy, at Prome, at Pegu, and at Toungu or at Martaban. When the Ava king was powerful, he dominated the other kingdoms. At two distinct periods the paramount Burmese king carried his arms as far as Chittagong and Manipore on the north, and as far as Ayudia, the former Siamese capital, on the south. Before Yunnan became permanently a Chinese province, Burmese troops had penetrated into what is now Western China. Burmese ascendancy in the Irrawaddy valley was occasionally interrupted for short periods—twice by the Shans, who descended

from the hilly region to the east, and established Shan dynasties at Sagaing and Pegu; and a third time when the Talaings, a race which preceded the Burmese, ousted the Burman ruler from Pegu, and for a generation or two dominated the valleys of the Irrawaddy, the Sittang, and the Salween. The sea-coast was once visited by a hostile fleet from Ceylon, but the Cingalese made only a very short stay. In the thirteenth century the Mongol armies, which had conquered China, overran Burma; and again in the eighteenth century four successive Chinese armies invaded Burma, but were driven out with much loss by the Burmese under the dynasty of Alaungpra (Alompraw). If it had not been for the perpetual contests between the several kingdoms, and the great foreign wars, when hundreds of thousands perished in the Siam swamps, Burma would have been a wealthy, prosperous country. Notwithstanding these wars, there must have been much wealth in the larger towns. A Venetian traveller, Caesar Fredericke, (Cesare de' Federici), who visited Pegu in the sixteenth century during the reign of Bureng Naung, describes the splendour and populousness of the country, stating (probably with some exaggeration) that the King of Pegu could bring a million and a-half of men into the field. The same traveller adds that "for people, dominions, gold, and silver the King of Pegu far exceeds the power of the Great Turk in treasure and strength." Bureng Naung, who reigned for thirty years in the golden age of Burma, reminds us somewhat of Haroun Al Raschid, for he sat—so the Venetian traveller tells us—every day in the great hall to hear the petitions of his subjects, with his barons round about him. In his army there were some hundreds of Portuguese officers and soldiers.

Sir Arthur Phayre devotes a separate chapter to a notice of the several European travellers who, from the time of Marco Polo onwards, visited the "golden Chersonese." Many of these writers lament the misery caused by protracted wars between the several Burmese kingdoms. In the sixteenth and seventeenth centuries the Portuguese represented Europe in Burma; they appeared there as traders, as soldiers, as sailors, and as pirates. One Portuguese adventurer, who began as a cabin-boy, established himself as a petty king near Rangoon. Dutch traders came to Burma later; and last of all came the English, who at first met with reverses, commercial, diplomatic, and other.

The Burmese chronicles show that in old times, just as at the present day, kings of Burma had to defend their thrones against members of their own families, and in course of such defence sometimes massacred their relations. Then, as now, there were no territorial nobles, and there was no aristocracy outside the royal families and the chief State officials. The chronicles also relate that Burmese armies were, as a rule, successful against external foes; they defeated time after time the Chinese, the Siamese, the Shans, the Muniporis (called by the Burmese Kathé), the Assamese, as well as the Talaings, Karens, and other earlier races of the Irrawaddy delta. It was

the fevers and floods of the Meinam delta, not the swords of the Siamese, that caused the disastrous retreat of the armies of Bureng Naung and of Alaungpra from Ayudia. Gen. Phayre tells graphically the story of Alaungpra, the village hunter, who headed a rebellion against the Talaing kings, restored the Burmese supremacy, and established a dynasty which in a few years subjugated Indo-China from the Brahmaputra to the Meinam, and vanquished four successive armies of Chinese invaders. It was not until they came in contact with the English power that the successors of Alaungpra met with serious reverses. And the record of Burmese military success goes far to explain the self-confidence, not to say superciliousness, which independent Burma has shown in its relations with the Government of British India. Gen. Phayre's History induces us to think better of Burmese character and of the Burmese than recent events in Mandalay might warrant. We hope that some *modus vivendi* may be found for Upper Burma as a separate kingdom, and that the English Government may not be forced to annex the only territory that divides British rule from the empire of China. The course of events in Tonquin shows that the Chinese are very anxious to maintain a buffer of some kind between themselves and the possessions of Western nations.

Sir Arthur Phayre has done a great service to students of Indo-Chinese affairs by his clear and concise *History of Burma*. This book and his recently published pamphlet on Burmese coins show that he is a scholar as well as a successful administrator. We hope he may have leisure to write an account of the Burmese people as they have been in recent times and as they now are under British and Burman rule.

C. BERNARD.

Songs Unsung. By Lewis Morris. (Kegan Paul, Trench & Co.)

AFTER a silence of more than three years—so we are assured in the Preface—the author of the *Epic of Hades* makes a new appeal to his readers with a volume "in which the leading features of his former works will probably be found combined." Such is his own judgment: it can only be accepted in the most general way. The present work undoubtedly shows many familiar characteristics of Mr. Morris; there is the same tender musing over classical legends, the same irresistible desire to "point the moral" as well as "adorn the tale," the same pleasing yet rather monotonous blank verse. We do not find, however, any of those "flashes of fervid youth" that illuminated, here and there, the *Songs of Two Worlds*; nor any passage, perhaps, of such finished exaltation as the close of "Marsyas" in the *Epic of Hades*. On the other hand, what may be called the pictorial faculty—the faculty of showing a scene, a landscape, a face, a vision, in one short phrase or quatrain—has been markedly developed.

I cannot candidly affirm an opinion that *Songs Unsung* contains much really fine poetry; yet, in reading it, one feels constantly, "How worthy this book would be of beautiful illustrations." I do not here allude only to the three poems, or sets of

quatrains, called "Pictures," admirable though they are; but to passages in "Odatis," in "St. Christopher," in "Niobe." Here is the death-scene of Niobe's daughters, slain by the fatal shafts of Night, as her sons already by those of Day (p. 62):—

"I heard my hollow voice pleading alone
And all the others silent, then I looked,
And on the tomb the cold malignant moon
Bursting with pale chill beams of light revealed
My fair girls kneeling mute and motionless,
Their dead eyes turned to the un pitying orb,
Their white lips which should offer prayer no more."

In statuesque beauty, in reticence of sorrow, that reminds one of Landor. Here is another scene (p. 127) from "St. Christopher":—

"A dark road stole to it
O'er-gloomed by cypress, and no boat was there
Nor ferry; evermore beyond the shade
Breast-high the strong stream roared by, black
as death."

And here (p. 82) is one which might be translated to Tennyson:—

"Nor ever from their mutual hearts the form
Of that celestial vision waned nor grew
Faint with the daily stress of common life,
As do our mortal phantasies, but still
He, while the fiery legions clashed and broke,
Saw one sweet face above the flash of spears."

One or two of the "Pictures" may fairly be added here. (We are nowhere told, and can but guess, how far they are sketches of real, or of potential, pictures; several are distinctly Italian.)

"Long rolling surges of a falling sea,
Smiting the sheer cliffs of an unknown shore;
And by a fanged rock, swaying helplessly
A mast with broken cordage—nothing more."

"A full sun blazing with unclouded day,
Till the bright waters mingle with the sky;
And on the dazzling verge, uplifted high,
White sails mysterious slowly pass away."

"Two at a banquet board alone,
In dalliance, the feast being done.
And one behind the arras stands,
Grasping an axe with quivering hands."

In the last of these can we not see Paolo and Francesca—"one and one, with a shadowy third"?

Perhaps the most ambitious poem in the book is "Clytemnestra in Paris"—a sketch in verse of the ghastly Fenayrou trial of last spring. The poet has a visionary interview with the feminine criminal, who tells the tale of her formal piety, her sensual frivolity, her "love to hatred turned" of the "shallow boy with his bold tongue." The name given to the poem is characteristic of Mr. Morris's desire to turn the wise myths to modern instances; yet it is to be regretted, I think, as tending rather to vulgarise the legend of Argos than to dignify the Fenayrou trial. The sole point of real resemblance is the wife's unfaithfulness; for the rest, conceive Agamemnon condoning his wife's sin and plotting with her to beguile and slay Aegisthus! The tragic mixture of low and high motive in Clytemnestra makes and keeps her a fit and even supreme subject for tragedy. Mme. Fenayrou is a hypocrite, a strumpet, and a midnight murderess of the foulest stamp, and there is an end of it—

"Non ragioniam di lor, ma guarda e passa."

Not but that Mr. Morris shows ingenuity and imagination in reading the motives and pseudo-piety of this precious heroine. But delicacy of treatment cannot by itself give

dignity to a subject; and from this subject even "devilish dignity" is absent.

The poem of most real power in the book is, I think, the short one (pp. 38-41) called "A Great Gulf." It is the imagination of a *revenant*—a father's ghost returning to the family circle, invisible, yet full of yearning for re-union, till strong emotion gives it human form and voice once more. Mr. Morris shall tell the sequel and the moral in language of grave beauty not often attained by him:—

"Then if, at length,
The father's yearning and o'erburdened soul
Burst into shape and voice which scorn control
Of its despairing strength,—
Ah Heaven! ah pity for the present dread
Which strikes the old affection, dull and dead!
Ah, better were it far than this thing to remain
Voiceless, unseen, unloved, for ever and in pain!

"So when a finer mind,
Knowing its old self, swept by some weird
change,
And the old thought deceased, or else grown
strange,
Turns to those left behind,
With passionate stress and mighty yearning
stirred—
It strives to stand revealed in shape and word
In vain; or by strong travail visible grown
Finds but a world estranged, and lives and dies
alone!"

"Odatis, an Old Love-tale," is derived from Athenaeus. A Median prince and a Scythian princess—Odatis, only daughter of Omartes, a ruler by the Tanais—fall in love each with the vision of the other, though they have never met, until a message is carried to the prince by a slave, who loves Odatis, her mistress, and has heard her restlessly call upon the prince's name in dreams. The message reaches the prince after a hard-fought battle—he,

"Resting with that fair image in his eyes,
Woke suddenly to know that he was loved."

Night and day he speeds towards Scythia, and reaches the palace of Omartes on the night when, by her father's desire, Odatis is to choose one of her thousand suitors gathered there for her decision. This scene brings out Mr. Morris's pictorial power very favourably. The group of suitors, the unknown traveller just arrived, the sad, slow motion of Odatis through the throng, where she has no hope to meet the counterpart of her vision, then the recognition and the mutual flight—all these stand out of the canvas, so to speak; only the actual flight has rather too much of "Young Lochinvar" about it to be quite dignified. Mr. Morris is perhaps following the legend, but certainly this ballad-ending is rather too sudden and active for the rest of the poem.

"The New Creed" is a metrical denunciation of agnosticism and the belief in blind forces and a "dark necessity." The source of the poem is a girl's sad speech to the writer, when, in speaking of the death of good and bad alike, he says,

"Elsewhere than on the earth
Shall come their second birth.
Until they go each to his destined place,
Whether it be to bliss or to disgrace,
'Tis well that both shall rest and for a while be
dead."

To which the girl replies, with bitter sincerity, "There is nowhere else." Thereon the poet speaks, and applies the sad dogma

to all conditions of human fortune, showing how much heart it takes out of happiness and resolve. The poem is a sermon, and a good one; but there seems more poetry, sombre though it be, in the girl's remark than in the poet's refutation. The cry of Rachel weeping for her children cannot be argued with, nor lose its poetry—that is, its intense truth to feeling—by being shown to be theologically incorrect. Yet "The New Creed" has its value. Largely as it is indebted to "In Memoriam," it has enough of its own to make it a good representative of optimistic faith. Mr. Courtney, in the *Fortnightly Review*, has announced that our poets of to-day lack adequate faith to be real singers. Here is a poem—nay, a volume—which absolutely exhales faith in every page—not only religious faith, but moral faith—faith in the poetic mission, in humanity, in love, in immortality, in every elevated object to which faith ever attached itself. Yet is the poetry any better for it all? It is not faith, but imaginative power, that is wanting. Doubt cannot give this, neither can certainty.

The translations from the Breton with which the volume concludes will be read with pleasure, especially "The Foster Brother." A small flaw in "St. Christopher" (p. 126) may be worth noting—the blank verse rhymes half-way down the page. "The Lesson of Time" (pp. 9-11) is a striking poem—a sort of cross between Clough and Mr. Matthew Arnold. Indeed, all the shorter poems, such as "Look out, O Love, across the sea" (p. 116), have a tender, graceful voice. One cannot but be grateful to Mr. Morris for this little book, albeit one hoped for a more marked advance on *The Ode of Life* than it displays.

E. D. A. MORSEHEAD.

Slavonic Literature. By W. R. Morfill.
"The Dawn of European Literature."
(S. P. C. K.)

THE appearance of this little book is an event in English literature of importance quite out of proportion to its slender compass. It fills up a gap, the continued existence of which hitherto has been as little to the credit of English scholarship as the strange fact mentioned in the Preface—that the printers in this country do not possess the diacritical marks requisite for the Slavonic names—is to the credit of English typography. Distinctly a work and labour of love, Mr. Morfill's brief but exhaustive manual fulfils not only the modest purpose it avows, but also the high expectations which will have been formed by those who knew his mastery of the subject and his well-nigh unique linguistic attainments among Englishmen. And if the present reviewer feels constrained to take exception to much of the ethnographical, historical, and political matter introduced here and there (which is, however, quite secondary), such criticism must not be regarded as diminishing aught of his sense of its sustained excellence.

Considerable latitude in interpreting the word "dawn" in its application to the particular European literature in hand has wisely been assumed. Hence the story of those races among whom, like the South Slavonians and Bohemians, a revival of mental activity has succeeded long ages of stag-

nation is brought down to the present century, instead of stopping, as in cases where there has been no break—e.g., Russia and Poland—with the seventeenth. A separate chapter is given to linguistics and ethnography, and to the literature of each great section of the Slavonic race. The first is specially excellent; over-conciseness, the besetting sin of works of the "primer" or "manual" class, is carefully eschewed, while so wholly free also is Mr. Morfill from the bias usually found in the treatment of matters Slavonic in this country that he defers to chap. v. the grounds for his personal opinion on the ever open question of the local habitation of the dead or classical Palaeoslavonic language, which, with Schleicher, he continues to place in Bulgaria. He refrains from pronouncing authoritatively on the priority of the Cyrillic and Glagolitic alphabets; but he derives them, with Leskien and Dr. Isaac Taylor, from the Greek uncial and cursive characters respectively. An equally judicial spirit is shown in the ethnographical chapter by the rejection of the popular etymology of the Slavonic name from *slava*, "glory," in favour of the less flattering one from *slovo*, the "word." But in treating a matter as to which there is so much to be set right, it seems a pity that seven out of eighteen pages should be given to an "excursion" about Schafarik's views on the Scythians; and we are at a loss for the sources of the statement that "the original forms" of the name "Bulgarian" are "Burgari, Borgian, Wurgari, &c." The earliest Latin writers on this people, Cassiodorus, Ennodius, Jornandes, Marcellinus Comes, and Victor Tunnunensis, use *Bulgarus* and *Bulgares*; *Cosmos Indicopleustes* (circ. 535) writes *βουλγαρος*. This usage obtained for centuries; and the forms cited by Mr. Morfill occur in Arabian geographers from the tenth century or—with another which decorum forbids—in late Western writers. The etymology of the name has been a fruitful source of discussion since the days of Schafarik, whom alone the author cites (p. 32); and it has, we think, been solved—all attempts to divide it into two words having failed—by Prof. Vambéry, who connects it with the Turkish verb *Bulga-mak*, "to revolt," "mutiny," &c. To believe that Slavonian settlements south of the Danube commenced "early in the third century A.D." (p. 31) is "of obligation" with all Slavophiles, though the doctrine is devoid of historical basis. Peristhlava, not Ochrida (p. 120), was the capital of the Grand Khan, Simeon of Bulgaria, who first bore the title of Tsæsar or Tsar—a designation which Stephen (misprinted *Simeon*) Nemanja (p. 135), and, indeed, none of his successors before Dushan (ob. 1353), assumed; and the sources, outside Schafarik's fertile brain, for "wars between the Magyars and Slovaks" (p. 239) do not exist. Russian literature is rich in a long series of chronicles, from that of Nestor (ob. 1115), and it possesses the only ancient Slavonian epic, "The Song of Igor." But the chapter devoted to it will, we think, prove less attractive than those on Bulgarian, the oldest, and Serbo-Croatian, the most brilliant in oral and written poetry. Unfortunately, the Bulgarian annals have

vanished well-nigh past hope of recovery, though a great body of theological, apocryphal, and second-hand historical matter remains. The Bulgarian popular poetry is far inferior to that of the Serbs. We believe, however, that it contains historical pieces of higher antiquity than any to be found in its more brilliant but (so far as it touches mediaeval history) mainly mythical rival; and, rank heresy as it will be deemed, that the latter abounds with quite modern redactions of Bulgarian originals. The Western Serbs of Dalmatia are known to have called their epic poetry "Bulgarian Lays" (*Bugar kinje, Bugarstice*); and one of the central figures of the Serbian Kossovo cyclus was a Bulgarian or Macedonian vassal of the Turks, whose share in Serbian history was confined to fighting under the Paynim banners at Kossovo. How this personage came to figure among Bulgarian national heroes—and that as early as the sixteenth century—is hard to explain, but it seems unlikely that a second Slavonic race should have independently selected a traitor to race and faith for one of its heroic figures. Then, if in the ruder Bulgarian ballads women take part in the exploits of banditti (p. 143), there is one Serbian lay the theme of which is the glory and joy of cutting out the tongue of a Calvinist or of a Lutheran (Karadjich; ed. Vienna, iii. 557; *Les Serbes de Hongrie*, Prague, 1873, &c., 99). As the noble school of poetry of Ragusa (fifteenth to eighteenth century) lies buried in the true Croatian or coast-language of Dalmatia, it is a pity that no specimens are quoted by Mr. Morfill, who has given several from Bulgarian and Serbian popular poetry, of which fine German and French collections exist, to say nothing of less valuable English. All will read with interest the sad story of the springing-up of learning and Protestantism together among the Slovenes at "the B. Reformation," and the stamping-out of both by Ferdinand II. and the Jesuits in the following century. The existing vernacular literature of these people—to whom, and not to the genuine Croats, it should be remembered, the populace of Agram and the peasantry of Zagorie (who lately gave so much trouble to the Austro-Hungarian Government) belong by "blood and speech"—is but scanty. The only Slavonic people with whose story English people are fairly familiar are the Bohemians. The chapter devoted to them is generally excellent; but we are surprised to mark Mr. Morfill's hesitation to pronounce the verdict which is justly the due of Hanka and the other fabricators of early specimens of their literature, while setting forth most fairly and fully the evidence. It will be an agreeable surprise to most educated people to find how much of the genuine remains in this and the Polish section are accessible in "the Latin of the learned." The chapters on the little or Malo-Russians and the Sorabs, or Wends of Lusatia, do not admit of being made attractive; and they yield in interest to the tale of the dying-out in the last century, as a linguistic and ethnical unit, of the Polabes, whose settlements reached to the Weser, and even into Holland as far west as Utrecht. They have left no literary remains, properly so-called.

The author has done well in not attempting,

like another eminent English Slavophile, to render proper names phonetically according to English consonant values, and thereby to disguise them past all chance of comparison with books printed on the Continent with the correct diacritical marks. We have seen the name of the famous Ban of Croatia printed Yellatschitch.

A. R. FAIRFIELD.

Register of Merchant Taylors' School. By C. J. Robinson. Vol. II., 1699 to 1874. (Lewes: Farncombe.)

THE second volume of this valuable *Register* cannot, of course, be compared with the first either for intrinsic interest or for genealogical importance. In the former respect there are far fewer names familiar to the historian and the biographer. In the latter, we miss the precious entries for which the *Register* was indebted to Dugard. At the close of the seventeenth century, the school, as we might expect, had practically assumed the character which it has since retained. There was now less variety in the social classes from which its ranks were recruited, and it must be confessed that the names which fill the present volume are, for the most part, exceedingly obscure. But, from a genealogical point of view, even obscure names may be of value, and, indeed, of special value if accompanied by particulars of parentage and birth. Unfortunately, these particulars are wanting for the first and, to genealogists, the most important half of the period embraced in this volume. Mr. Robinson, it is true, by his painstaking annotations, has done his best to atone for the deficiency, but, so far as the record is itself concerned, its meagreness is much to be deplored.

It might be wished that Mr. Robinson had appended to the *Register* a succinct classified list of his various sources of record evidence. By comparing the statement on p. v. of vol. i. with the foot-notes on pp. 166, 210, of vol. ii. it may be gathered that from 1699 to 1795 the admissions to the school have been obtained from the probation lists, by the process, it is to be presumed, of picking out the fresh names as they appear. It will be perceived that, if this supposition is correct, the labour involved must have been far greater than that of transcribing a mere register of admissions. In 1795, the accession of a new head-master, Mr. Cherry, was marked by the institution of a regular admission book, giving, in addition to the mere name of the boy (which was all that the probation lists afforded), the Christian name of his father. Mr. Bellamy succeeded in 1819, but from that year to 1825 Mr. Robinson has to fall back on the probation lists, supplemented by a "list of names" of the boys admitted. From 1825, again, an admirable list of admissions has been kept, recording the full date of birth, the Christian names and residence of the parents, and the status of the father. We can only regret that it is of such recent origin.

Mr. Robinson has, however, been able to add a date of birth to many, perhaps to the majority, of the names occurring before 1825. This must have been a work of much trouble, as the date would seem in each case to have been obtained from a subsequent probation

list, it being only recorded when a boy had reached the third or fourth form. Now, these dates—if they can be depended upon—are obviously a most valuable feature of the work. Otherwise, they may prove actually misleading. Mr. Robinson maintains that,

"although the writing is very careless, and discrepancies in the birth-dates and the spelling of the same names are numerous, it is difficult to exaggerate the importance of such a contemporary record."

It is to be feared, however, that, after these frank admissions, genealogists may deem that its importance may easily be exaggerated. It cannot be too often or too widely repeated that dates, if inaccurate, are worse than useless. In the case of these lists, it is quite possible that many, perhaps most, of the dates are accurate; but if, even in the lists themselves, "discrepancies are numerous," our confidence is necessarily shaken in the whole. And how are we to tell the sheep from the goats? There is one point which may be specially instanced. On p. 17, William Hampton is given as "b. 19 Feb. 1697-8," while the birth-date immediately preceding is 25 Jan. 1695. Why is the double date given in one case and the single date in another? and does the latter represent 1694-5 or 1695-6? Moreover, though the Hampton entry appears the more accurate of the two, it must, even so, be erroneous, for William Hampton was baptized at Worth "28 Feb. 1696," and must, therefore, obviously have been born before "19 Feb. 1697-8." From his baptism, and from his age at his death, we should clearly read "19 Feb. 1696-7." This instance may serve as a caution against the too rash acceptance of these seductive dates.

Passing to the annotations, which in this volume can hardly fall short of some three thousand, they bear witness to Mr. Robinson's untiring industry, exercised, it is to be feared, on somewhat dreary material. The notices of the present generation are specially well worked up, and should make the *Register* of great interest for all "Old Merchant Taylors." In the earlier notices Mr. Wilson's MSS. have proved of considerable service, and Mr. Robinson's own researches have borne creditable fruit. It may be noticed, however, that on p. 126 Richard Dennison Cumberland is positively stated to have been "son of Rich. Cumberland, the dramatic author." There would seem to be a grave error here, for Richard Dennison Cumberland (b. 1754) cannot possibly be identified with Richard Cumberland the dramatist's son, whose parents were not even married till 1759, five years later. Both these men are known, and also their wives, and there should be no confusion between them. The Cubitt entries and those of the Mitfords serve to illustrate the scattered sources from which the *Register*, as has been pointed out, appears to have been compiled. "George Cubitt b. 16 June 1783" appears among the admissions in 1794 (p. 165), and is again inserted among those of June 1797 (p. 169). So, too, "Herbert Mitford. b. 3 July 1785" appears among the admissions of 1790 (p. 161), but is also interpolated (p. 170) among those of February 1798. In this case there is clearly some strange confusion, due either to the pro-

bation lists or to "the Entrance Book" here incidentally referred to, and presumably the same with the "List of Names" on p. 210. On the same page (161), it should have been mentioned, in the note on Hampton Weekes, that his grandfather was son of the William Hampton on p. 17, and not the same, as might be inferred (though, doubtless, not so intended) from the expression "*cf. ante.*" And is it true that the worthy rector was a physician of the body as well as of the soul? The questionable points, however, in Mr. Robinson's annotations are few and far between.

Those who are interested in the history of the refugee families, a curious branch of genealogical research, will find this *Register* rich in their names. Indeed, its names afford an instructive study from "Roger de Coverly" (b. 1731) to "Irenæus Moe." They also (if the Christian names are always given in full) afford an interesting confirmation of the striking conclusions on plurality of Christian names formulated by Mr. Chester Waters in his valuable work on Parish Registers. In the first sixty pages of this volume, comprising the boys born down to the accession of the House of Hanover, there would seem (excluding refugees) to be only eleven with double Christian names, and in eight of these cases the second is in truth a surname. It is not till about 1765 that we come to such a monstrosity of the font as "Thomas Nimrod Fotheringham" Barrington (p. 146). Mr. Robinson appends to this volume a careful list of additions and corrections, which includes an interesting note on "Prison-born Rogers" from the ever-ready pen of Col. Chester, and in which some slight errors in the former volume are scrupulously corrected. It will be observed with pleasure that he pays a graceful compliment to the compiler of as excellent an Index as ever issued from the press.

J. H. ROUND.

NEW NOVELS.

Maid of Athens. By Justin McCarthy. In 3 vols. (Chatto & Windus.)

In Troubled Times. By A. S. C. Wallis. Translated from the Dutch by E. J. Irving. In 3 vols. (Sonnenschein.)

Tay. By the Rev. W. O. Peile. (W. H. Allen.)

In Time to Come. By Eleanor Holmes. In 2 vols. (Marcus Ward.)

How it all Came Round. By L. T. Meade. (Hodder & Stoughton.)

A Newport Aquarelle. (Boston, U.S.: Roberts Bros.)

AN old-fashioned love-story has furnished the key-note to Mr. McCarthy's last novel. Athena Rosaire, the heroine, is a young English lady whose father was Minister at Athens, and fell into disgrace with the Foreign Office because of his aggressive Philo-Hellenism. In Athens he died, and that city had continued to be the residence of his widow and daughter when this story begins. Kelvin Cleveland, an old lover of Athena, returns to Greece to find the child grown into a stately young woman, as cold as Minerva herself, while the mother gives

him to understand that her daughter is devoted to the country of her birth, and will never marry until she has found a man of rank and wealth who may do great things for Greece. As if to emphasise the hint, Lord St. Ives is doing his best to win Athena's hand. But Kelvin will not believe that his love has cast him off, and remains in Athens to wait for a turn of the tide. Partly by his own folly, partly by the manoeuvres of Mrs. Rosaire, after Lord St. Ives is dismissed, Kelvin is as far from his wish as ever. Athena has now set her heart on a Greek politician, Margarites, who is organising a raid into Thessaly. To gain a grain of favour from Athena, the hero puts himself at the service of this adventurer, and takes part in the raid. Like David of old, Margarites tries to be rid of his rival by putting him in the van of battle, but he signally fails. Kelvin comes out safe and sound; and Athena, awaking to the villany of the Greek, at once discards him, and restores the Englishman to his proper place. Then it comes out that the heroine had loved Kelvin all along, but had been piqued by his apparent indifference on his return to Athens, and so had "devoted herself to Greece." The story is a pretty one, and is well worked out, but suffers from the common defect of an insufficient heroine. With the exception of Athena Rosaire, every character is really admirable. The sufferings of poor Kelvin are wasted for the sake of this cold, heartless beauty, who cherishes spite to her old lover because on his arrival he did not at once fall on his knees. The instinct which tells every woman whether a man loves her or no is with her non-existent; and her heart is no more moved by the wound which Kelvin receives in a duel, virtually fought on her own account, than an iceberg is melted by an April sun. And no woman who could dangle after a Levantine cad like Margarites could be a fit wife for an English gentleman. Apart from this great flaw in the plot, *Maid of Athens* is an excellent novel. The drawing and the shading of feature is very good, and the grouping of the figures shows great skill. The descriptive touches have a peculiar charm, as we feel that the scenery of Greece has become part of the author's soul. Among the characters, the hero, a typical Englishman, wins ready sympathy; the figures of Mac-Murhard, the chivalrous Irishman, and of Paul Hathaway, the dreamy Emersonian, are slight, but suggestive. Vlachos, the sturdy islander whose ancestors had never bent to the Turkish yoke, and who would have no part in the squabbles of Athenian politics, is an interesting study, and gives force and dignity to the scene. The masterpiece, however, of the book is Margarites, the villain. He is eminently a Greek scoundrel, and his features are drawn with absolute truth. The skill with which the author has blended the lighter with the darker features of his character is beyond all praise. Only to know Margarites, it were worth reading *Maid of Athens* to the end.

The second novel on our list is a translation from a Dutch historical romance by the same young lady who, two years ago, published a German drama, "Der Sturz des Hauses

Alba." Like the play, the novel deals with the history of the Netherlands, and, from a literary point of view, is a very remarkable though unequal production. It is difficult to realise, in spite of its many crude touches, that it is the work of a girl of twenty. Although an historical romance, it has nothing in common with either Scott or Dumas; swift action and adventures, which crowd thick one on the heel of the other, are foreign to its plan. Although the human portion of *In Troubled Times* has but a small share of the interest which lights the pages of *Romola*, the two books belong to the same family. Like *Romola* and Kingsley's *Hypatia*, this Dutch romance is a treatise on the philosophy and what the Germans would call the *Kultur* of the time with which it deals. Beyond a history of civilisation in the Low Countries during part of the sixteenth century, this novel presents a highly wrought human tragedy which atones by its distinctness for its want of breadth. The author's conception of life is gloomy, perhaps, to affectation, but it has no trace of vulgarity. The plot deals with the fortunes of Edward Melville, who is the son of a lawful but clandestine marriage between a noble and a burgher's daughter. The disowned son grows up and becomes private secretary to his father, the Count of Viale, who has an heir by a second and noble wife. The story is complicated by the Count's yearning towards his son Edward, and by his struggle between pride and natural affection. The Count is a supporter of Popery and Spain; Edward takes the national side. The hero loves Helena van Vredenburg, and he meets a dangerous rival in the Lord of Meerwonde, who is an avowed atheist, and one of the most interesting characters in the book. Meerwonde perishes by his own hand; and, to punish the wicked Count of Viale, both the sons are removed by death before the irony of fate places on the childless nobleman's brow the ducal coronet for which he has given up honour and conscience. This crime brings its own punishment; but the good must not look for a reward in this world—a very old moral. This romance has great qualities as well as obvious defects; and the latter are so plainly the result of inexperience of the world and of story-building that we may look forward to the production of some work of lasting and equal merit. There is too much detail throughout *In Troubled Times*; the descriptions are too many, and the shadows are allowed to gather too thick; on the other hand, the passions of some of the actors are expressed with great power, and in many scenes there is a keen sense of dramatic effect.

The background to *Tay* has much variety. The scene opens in a quiet English rectory, where a paralysed father is nursed by an affectionate daughter and teased by her undutiful sister. Then events crowd thick, and we are taken to Lucknow in 1857. We return to Europe, and at last endless misunderstandings are solved in old England. The stage carpentering of the story shows an inexperienced hand at some places, but, taken altogether, the book is worth reading.

There is not much to be said about *In Time to Come*. The story is not particularly interesting, but it is fairly told, and the moral is, perhaps, not unwholesome.

How it all Came Round tells how a great wrong was righted. The tale is compounded of contrasts between South Kensington and Kentish Town, scheming villany and high-souled virtue and all the other accessories of melodrama. At the last the child who has been defrauded of her inheritance is restored to her own, the villain receives his due, the lovers who have been kept apart are united, and everything comes right. Mrs. Meade's characters are not by any means lay figures, nor are they quite living beings. They belong to that crowd which fills the pages of nine-tenths of the tales of the day. For young people from fifteen to twenty living in middle-class English homes, and caring rather for broad effects than for nice psychological analysis, this story will possess attraction. The critic may, however, object that a trustee who leaves England, and takes no pains to see that his trust is discharged, who lives for twenty-three years in Australia and never once sends a line home, is something less even than a hero of melodrama.

In spite of an artificial plot, *A Newport Aquarelle* is an attractive tale. It is told with spirit and dash; the author (who is probably a New York belle of not many seasons' standing) has a keen relish for the life she paints; and the story, which is just the right length, never flags for one minute. The plot is very simple, and, but for the cardinal defect of an unheroic heroine, is well managed. Gladys Carleton is a young lady in New York "good society," who ought to have lost her heart to her cousin; but then this worthy young man has only a modest competency of three thousand a-year or so, out of which he supports his mother and several sisters. A match is clearly out of the question, and the heroine entertains the advances of the Hon. Cuthbert Larkington, the son of an English peer, who is giving a season to Newport out of his American trip. The pair are betrothed, and then there is a swift change; the honest cousin re-appears, and Gladys, having altered her mind, steals out and marries him one fine September morning. It is well, for, though she knew it not, the Englishman was no peer's son, but a low-born adventurer, and the old lover had found a rich silver mine in Colorado. We take no pleasure in the escape of the heroine, for if ever a cold-hearted worshipper of mammon deserved to be the prey of a fortune-hunter it was Gladys Carleton. Had the author allowed her to end her days in the mill-pond when she hovered on its brink weary and full of remorse, we think that the catastrophe would have left the reader's eyes free of moisture.

ARTHUR R. R. BARKER.

CURRENT THEOLOGY.

An Old Testament Commentary for English Readers. By Various Writers. Edited by Charles John Ellicott. Vols. II. and III. (Cassells.) Two points strike us very forcibly in surveying works like the present—the extraordinary isolation of our elder Biblical scholars and the half-awake state of English Biblical

editors. It would be difficult to realise (if this Commentary did not prove it) the want of comprehension of critical views, which are gaining ground every day among our younger scholars, manifested by two leading contributors to vol. i., and the low opinion of modern criticism evinced in the confession of a writer in vol. ii. that "time has not permitted him to make use of modern Commentaries to any appreciable extent." The editors, too, who plan these co-operative Commentaries appear to look upon "rationalistic criticism" as their natural enemy, instead of hailing it as the purifier and regenerator of current conceptions of the Bible, which only needs to be guided by greater sympathy for the ideas of the Biblical writers themselves. The get-up of the Commentary before us reflects the utmost credit on the publishers, and we can only wish that the contents were equally correspondent to the demands of the cultivated reader. Two of the fresh contributors, however, deserve to be mentioned for the healthier tone of their writing. Dr. F. W. Farrar's most interestingly written comment on Judges never fails in sound moral criticism combined with due historical allowances of the wild deeds related in Judges; and Mr. C. J. Ball, Chaplain of Lincoln's Inn, has made a conscientious study of the leading books and monographs on the historically difficult books of Chronicles. Historical criticism, indeed, no one would expect from the author of *The Life of Christ*, and even Mr. Ball evidently moves in fetters when occupied with "the historical value of Chronicles." Mr. Ball's treatment of minor points of detail, indeed, is excellent and he excels in casting side-lights from Assyriological research. The much-debated chapters in 2 Kings on the Assyrian invasion of Judah are a striking proof of this, though his love of such illustrations carries him perhaps too far when he refers to the annals of Nabonaid (recently translated by Mr. Pinches) for a parallel to the Assyrian's appeal to Jehovah in 2 Kings xviii. 25. He is judiciously reserved in his comment on Manasseh's Babylonian captivity (2 Chron., xxxiii. 11-17), which some think has been accepted with too much readiness by Assyriologists. His philology is sound throughout, and he would never have committed himself to the antiquated opinions of another contributor (whose strong point is Palestinian geography) that "in the Babylonian captivity the Jews really returned to their ancestral language." He has also abstained, like Dr. Farrar, from those tedious quotations from familiar books which cumber the ground in other parts of the Commentary without bringing the reader nearer to the mind of the author. Brilliancy he never aspires to; but how few are endowed with the well-stored memory and facile style of the accomplished archdeacon? One addition may be offered to Dr. Farrar's historical illustrations of Judges. The shocking but dramatic story of the adventures of the Levite at Gibeah may be paralleled by a story told to M. Clermont-Ganneau by an old fellow of the locality still called Jabà (*La Palestine inconnue*, 1876, p. 62).

The Book of Job. By G. H. Bateson-Wright. (Williams and Norgate.) A very sensible introduction to this venerable drama, which is perhaps the earliest as well as the best known and most fascinating attempt at a philosophy of religion. Mr. Wright's remarks about the author, whom he conjectures to have been the prophet Jeremiah, and his illustration of the author's use of existing Hebrew works prove his own acquaintance with the language and literature of Israel to be both sound and thorough in a degree which is still unhappily rare among English theologians. As to prosody, we quite agree with his suggestion that the analogy of the syllabic metres of Syriac poetry is not to be neglected, to which we would add that the primitive rather than the

Masoretic pronunciation of many forms—for instance, the so-called *segholate* nouns—should probably be considered in any scheme of Hebrew scansion. Altogether, this book, with its translation, textual criticism, explanatory notes, glossary, &c., is just the thing for the student who wants an adequate but not tedious commentary.

A Companion to the Greek Testament and the English Version. By Philip Schaff. (Macmillan.) A number of beautiful facsimiles—many of them on a reduced scale—of the title-pages and other specimen pages of the leading editions of the New Testament form a very attractive feature in this volume. Dr. Schaff, as president of the American Revision Committee, has some interesting particulars to tell us as to the negotiations between the English and American Revisers, and claims (no doubt with justice) that "the Revised New Testament, as authoritatively printed and published by the two English University Presses, is the joint work of both committees." He is himself an adherent of the modern school of textual criticism, and the portion of his work dealing with that subject will be found admirably adapted to the requirements of the student. The work contains a vindication of the Revised Version in answer to its numerous critics, a select list of textual changes and of improved renderings, and facsimile specimens of the chief MSS. of the New Testament. Altogether, it is by far the best work we have seen which has been published in connexion with the Revised Version.

A History of the Councils of the Church. From the Original Documents. By Charles Joseph Hefele. Vol. III.—A.D. 431 to A.D. 451. (Edinburgh: T. and T. Clark.) The merits of Bishop Hefele's History of the Councils are so well known and so generally recognised that there can be no need to enlarge upon them here. The present volume, it will be seen, covers a most important period—the twenty years from the third Oecumenical Synod at Ephesus to the Council of Chalcedon, during which the great controversies on the person of Christ took place; and to the student of that epoch it will prove invaluable. To say, indeed, that the history as narrated by Bishop Hefele is altogether free from partisan colouring might be too much. The reader will, for example, scarcely recognise in these pages the unscrupulous and violent Cyril of the Protestant historians; and, as is pointed out in the editor's Preface, the author's remarks on the 28th Canon of Chalcedon are doubtless open to exception from the Protestant point of view. The learning, accuracy, and general impartiality of the work are not, however, open to dispute; and, with such copious extracts from the original documents—the celebrated *Epistola dogmatica* of Leo to Flavian, for instance, is given in full, as well as the twenty-eight Canons of Chalcedon and the six of Ephesus—the reader is in a position, in a great measure, to form his own judgment. Besides those pointed out in the Preface, we have noticed one or two trifling errors, but it is evident that no pains have been spared to secure the greatest possible accuracy.

We have also received:—*Christian Ethics and Wise Sayings*, by A. Presbyter of the Church of England (Nisbet); *Luther Vindicated*, by Charles Hastings Collette (Quaritch); *The Christian Brothers: their Origin and Work*, with a Sketch of the Life of de la Salle, by Mrs. R. F. Wilson (Kegan Paul, Trench and Co.); *Evolution and Natural Theology*, by W. F. Kirby (Sonnenschein); *Does God Answer Prayer?* by the Rev. R. M'Cheyne Edgar, "The Theological Library" (Hodder and Stoughton); *St. Augustine: his Life and Times*, by the Rev. B. Wheler Bush (Religious Tract Society); *The Pioneers of the Spiritual Reformation: Justinus Kerner*

and William Howitt, by Anna Mary Howitt Watts (Psychological Press Association); *Swedenborg Verified by the Progress of the Past Hundred Years*, by the Rev. Dr. Bayley (James Speirs); *God with Us*; or, the Believer's Portion, by Anna Shipton (Nisbet); *The Acts of the Apostles: an Account of the First Age of the Christian Church*, with Map and Chronological Appendix, "Biblical Library" (Religious Tract Society); *Daily Evening Rest*; or, Thoughts of Peace about the Master, by Agnes Giberne (Nisbet); *The Voice of Jesus Day by Day*, with Original Hymns, by F. M. Macrae, with an Introduction by the Rev. Hugh Macmillan (Nisbet); *Successful Preachers*, by the Rev. George J. Davies (Bell); *Perfecting Holiness*, by the Rev. Edward L. Cutts (S. P. C. K.); *Man a Creative First Cause: Two Lectures delivered at Concord, Mass., July 1882*, by Rowland G. Hazard (Boston, U.S.: Houghton, Mifflin and Co.; London: Trübner); *Sunday Thoughts for the Little Ones*, by A. H. Ransome (W. H. Allen); *Confirmation Papers* (S. P. C. K.); &c., &c.

NOTES AND NEWS.

WE hear that a Life of the late Gen. Francis Chesney, R.A., whose name is familiar to all who have followed the history of exploration in the Euphrates Valley, is being prepared, from his voluminous journals and correspondence, by his wife and eldest daughter.

MR. JOHN PAYNE is writing a general essay on the *Arabian Nights' Entertainments* for the last volume of his translation of them which is being published by the Villon Society. Six volumes have now been issued; there are three to follow.

WE believe that a new edition (the fourth) of Dr. Franz Delitzsch's Commentary on the Psalms may shortly be expected. The English translation represents, at least in intention, only the first edition.

THE interest taken by the public in the representation of "The Birds" at Cambridge has far exceeded the experience of last year. For the Saturday performance all the tickets were sold on the first day, and at least an equal number of applications have had to be refused. It has therefore been decided to give an extra performance on the morning of Wednesday, November 28, at 11.30.

THE English translation of *John Bull et son Ile*, in which the weaknesses and greatneses, peculiarities and prejudices, virtues and vices, of John Bull are good-humouredly hit off, and described as seen through French spectacles, is definitely announced for publication from Y^e Leadenhalle Presse early in December. Of the original French text some thirty *éditions fortes* have been disposed of within a period of two months, or at the rate of an edition every other day; and it is stated that the French publisher has already paid more than a thousand pounds to the fortunate author who writes under the pseudonym of Max O'Rell. The English translation will be published at half-a-crown; and we learn that nearly the whole of the first edition, consisting of 5,000 copies, is already bespoken.

MESSRS. W. SWAN SONNENSCHNEIN AND Co. have moved their place of business from Paternoster Row to White Hart Street, Paternoster Square, having taken the premises recently occupied by Messrs. Kegan Paul, Trench and Co., who are now in their new offices, which have been entirely rebuilt since the fire that demolished them in the spring.

AT its last meeting the Council of the Camden Society arranged the list of the books which will probably be issued for the subscrip-

tion of 1884-85—viz., (1) a political memoir of the Duke of Leeds, 1792-93, edited by Mr. Oscar Browning; (2) documents relating to the fall of Protector Somerset, edited by the Rev. N. Pocock; and (3) the Lauderdale Papers, vol. ii., edited by Mr. Osmund Airy. Of the volumes for the present year still unissued Gabriel Harvey's Note-Book is in the press, and vol. i. of the Lauderdale Papers will be ready in a few weeks. Intending subscribers who wish to secure the whole set of this interesting work will therefore do well to send their names at once to the hon. secretary, A. Kingston, Esq., Public Record Office. The publication will probably be completed in three volumes, and will throw a flood of light on the relations between the Government of the Restoration and the Scottish Church and nation.

AT the Davidson sale of Bibles last week in the rooms of Messrs. Sotheby, there was a bundle of odd books in which, unspecified by the auctioneers' catalogue, a little volume of great value lay hid. It was the English Pentateuch (without Genesis) printed by Tyndale at Marburg in 1530, and in its original binding, which proved, by-the-way, that the twice-printed Genesis of 1530 and 1534 was separately issued. More than one eye had discovered the gem lurking in the rubbish heap, so that Mr. Quaritch, who had hoped to buy the lot at a low figure, was compelled to give £200 for it. As this Pentateuch was printed five years before the first complete English Bible—Coverdale's of 1535—it is a book of extraordinary interest, but also, unfortunately, of extraordinary rarity.

MESSRS. WHITTINGHAM AND Co. will shortly publish *Bibliotheca Dorsetiensis*, an account of printed books and pamphlets relating to the history and topography of the county of Dorset, to the compilation of which the Rev. Charles Herbert Mayo has devoted his leisure for some years past. In it will be found much interesting information respecting local newspapers, some of which boast of a respectable age, together with a record of local printers and the productions of their presses.

A NEW novel, entitled *Charles Dayrell*, by the Rev. Henry Solly, is announced by Mr. Elliot Stock. Its scenes are placed in the earlier part of the present century, and include glimpses of Oxford University life at that time.

MR. ALEXANDER GARDNER is preparing a new edition of *The Natural Truth of Christianity*, by John Smith, the Cambridge Platonist, edited by Mr. Metcalfe, with an Introduction by Mr. Matthew Arnold. The editor will give in an Appendix selections from the works of others of the Cambridge Platonists.

MESSRS. SIMPKIN, MARSHALL AND Co. announce *Mathieson's Vade Mecum for Investors*, to appear on December 1.

MESSRS. W. SWAN SONNENSCHNEIN AND Co. will commence in January the publication of a new sixpenny magazine, to be called the *Contemporary Pulpit*. It will contain sermons preached in the chief churches of London and the provinces, full sketches of church life in the chief towns of the country, and also notices of theological literature.

THE winter number of *Society* for this year, which is to be called "Round the Fireside," will be published on December 8.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish early in January the first part of a new series of the *Academician*, a periodical to be issued monthly, containing stories, poems, and light articles, as well as university, academical, and school news.

MR. GEORGE SAINTSBURY contributes to the December number of *Merry England* an article on "National Holidays," accompanying which

is an etching of Sir John Lubbock. The other contents include "Cookery in the time of Shakespeare," by Mrs. Cowden-Clarke, and "Memories in Music," by Mr. Wilfrid Ward.

THE December number of the *Antiquarian Magazine* will contain an engraving of the ring of espousal presented by Catharine von Bora to Luther.

AT an early date will appear the *Hull Christmas Annual*, edited by Mr. William Andrews, secretary of the Hull Literary Club. The Rev. Hilderic Friend has written for it an important paper on the "Flower-Lore of Christmas-tide;" and among the other contributors are "Outhbert Bede," Horace Lennard, Edward Bradbury, William Tirebuck, and Bernard Batigan.

PROF. FARINELLI has again been appointed to deliver the Barlow Lectures on Dante at University College, London. He will begin a course of twelve lectures in Italian on the "Inferno" in May of next year. The lectures will be on Tuesdays and Fridays, at 3. They will be open to the public, without payment or tickets.

MR. FURNIVALL, as director of the New Shakspeare Society, has received an amusing offer from New South Wales. A gentleman there has, after seven years' search, discovered not only the well-known historical character who wrote all Shakspeare's plays and poems, but the very month and spot in which eleven of the plays were written, and the probable date and locality in which the rest were composed, the author's object in writing them, and the historical characters and events meant by the dramatic ones; further, that one character was interpolated, and one entire play was written by the author after Shakspeare's death. This antipodean discoverer can also now date and explain all the Sonnets except four (123, 124, 144, 146), and those "will be explained on a future occasion." He knows who "Mr. W. H.," the begetter of the Sonnets, was, and all the persons to whom they were addressed; and he can show that our royal family is descended from Perdita. So certain is the researcher of the value of his discoveries that he offers to come at once to London and unfold his secrets to the members of the New Shakspeare Society, if only they will guarantee him the payment of £30,000 in case he can convince the majority of them of the truth of his discoveries. A letter from the Premier of New South Wales attests the high standing and sanity of the discoverer.

ON Wednesday in last week the session of the Edinburgh University Philosophical Society was opened with an address by Mr. Shadworth Hodgson, who took for his subject "The Metaphysical Method in Philosophy."

THE new University College at Dundee has opened with 330 students (including 56 women), of whom 104 attend the day classes, and 226 the evening classes. Mr. Armitstead, a Dundee merchant and one of the members for the burgh, has offered £2,000 to endow bursaries in connexion with the college.

M. ALPHONSE DAUDET is at work upon a new novel, which is to be published simultaneously in French and German at Paris and Dresden about the end of February. Heinrich Minden, the Dresden publisher, has made public a characteristic extract from a letter addressed to him by the novelist. "If it be practicable," writes M. Daudet, "I shall esteem it a great kindness to myself if you can confide the German translation of my new work to the poor lady who served me as the model for 'Madame Elsen' in *L'Évangéliste*. The old lady has now become quite deaf. She is consequently incapable of giving the German lessons by which she lived, and there is every fear

that she may fall into the most wretched poverty. She is a German, moreover, and is well educated."

M. L. CONQUET has just published an *édition de luxe* of Henri Beyle's *La Chartreuse de Parme*, illustrated with thirty-two etchings by V. Foulquier. M. Francisque Sarcey contributes a Preface.

THE *Revue politique et littéraire* for November 17 prints the verses on Lamartine by M. Jean Aicard to which the Académie française awarded last week the first prize for poetry; and also a paper by Léo Quesnel on Mr. Wilkie Collins.

THE German papers announce the unprecedented success of an elementary educational book, which proves at the same time the extensive spread of education in Germany. Haesters' *Fibel*, or "Spelling Book," which was first issued in 1853, will reach this present year its thousandth edition. Each edition having been of three thousand copies, this makes a total of three millions in thirty years.

PEREZ DUBRULL, of Madrid, has lately published, in his "Colección de Escritores Castellanos," the first volume of a *Historia de las ideas estéticas en España*, by Dr. Menéndez Pelayo, forming also vol. i. of the complete works of the author.

Correction.—Miss Edith Stewart Drewry, whose novel *Only an Actress* was noticed in the ACADEMY of last week, writes that our reviewer is wrong in ascribing to her as a previous work *Called to the Rescue*.

AMERICAN JOTTINGS.

It is said that Senator Blaine, who has nearly finished his *From Lincoln to Garfield*, will forthwith begin a History of the War of 1812, for which he has long been accumulating materials.

MR. TIMOTHY COLE, who stands probably at the head of the American school of wood-engraving, has arrived in France on a mission from the Century Company to engrave several of the masterpieces in the galleries of Europe. Hitherto, American engravers have but rarely had the opportunity of studying the originals, but have worked, we believe, from photographs.

MESSRS. HOUGHTON, MIFFLIN AND CO., of Boston, announce for December an edition of Longfellow's *Michael Angelo*, in folio, with illustrations by eight American artists, including several after old pictures of Michael Angelo and Vittoria Colonna.

THE New York branch of Messrs. Cassell and Co. announces a volume of *American Etchings*, which will consist of twenty, contributed by as many different etchers, with a text written by Mr. S. B. Koehler. There is to be an edition on Japanese paper, limited to three copies, at 300 dollars (£60) a copy; another limited edition at 125 dollars (£25); and a "regular edition" at 20 dollars (£4).

Editions de luxe seem to be multiplied in America without either stint or discretion. The last we have heard of is *The Dramatic Works of Sheridan*, in three volumes, of which thirty copies have been printed on Japanese paper and 318 on Dutch paper, all signed by the printers, and sent out uncut and in boards. But the text is merely a reprint of Murray's edition of 1821, including the spurious and worthless farce of "The Camp." And the value is not enhanced by an etching in each volume, nor by a characteristic Introduction from the pen of Mr. Richard Grant White.

CHICAGO is to have a literary Review, published weekly, to be called the *Current*. Beside the usual criticisms of books, &c., it will also give "a mass of general literature of a clean, noble, fascinating, and elevating character;" and in the list of contributors announced are

the names of MM. Alphonse Daudet and Zola, Herr Paul Lindau, Mr. Ruskin, and Mr. Austin Dobson.

In reply to Anthony Trollope's statement in his Autobiography that he never received any money for the sale of his books in America, and that in his belief his publishers were not paid five per cent. of the expense of such sale, the New York *Critic* affirms that Messrs. Appleton paid Trollope's publisher £300 for the use of *Ralph the Heir* as a serial, and that Messrs. Harper paid altogether £3,000 to him and his publishers.

THE *Nation*, while "welcoming with both hands" the uniform edition of Mr. Matthew Arnold's prose work which Messrs. Macmillan have issued for the American market, is generous enough to condole with us in England for being prevented by the law of copyright from reading what has actually been "manufactured" in this country.

A CORRESPONDENT of the *Critic* calls attention to two unpardonable misprints in the second volume of the newly published "Riverside Edition" of Emerson (London: Routledge). On p. 22 for "Is it that they are to have leave to pray and praise? to love and serve me?" read "to love and serve men?" and on p. 96 for "Thus she contrives to *intenerate* the granite" read "*intenerate* the granite."

THE *Publishers' Weekly* gives an account of a dinner given at New York in 1837 by book-sellers to authors, when the guests included Washington Irving, Poe, Willis, Noah Webster, and Chancellor Kent. Poe gave as a sentiment "The monthlies of Gotham—their distinguished editors and their vigorous collaborators."

MR. W. CLARK RUSSELL seems to have taken our hint as to the only mode of evading American piracy. His new novel, "Jack's Courtship," which is begun in the November number of *Longman's*, is also appearing (by arrangement) in the Sunday issue of the New York *Tribune*.

ACKNOWLEDGMENTS.

WE have on our table:—*The People and Politics*; or, the Structure of States and the Significance and Relation of Political Forms, by Dr. G. W. Hosmer (Trübner); *A Memoir of John Deakin Heaton, M.D., of Leeds*, edited by T. Wemyss Reid (Longmans); *The Law of Sex*: being an Exposition of the Natural Law by which the Sex of Offspring is controlled in Man and the Lower Animals, with forty illustrative portraits, by G. B. Starkweather (Churchill); *Modern Parallels to the Ancient Evidences of Christianity* (W. H. Allen); *Genesis in Advance of Present Science: a Critical Investigation of Chaps. I. to IX.*, by a Septuagenarian Beneficed Presbyterian (Kegan Paul, Trench and Co.); *Researches into the Lost Histories of America*; or, the Zodiac shown to be an Old Terrestrial Map in which the Atlantic Isle is delineated, illustrated with seventy-seven engravings, by W. S. Blacket (Trübner); *An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy*, intended as a Proof that Theism is the Only Theory of the Universe that can satisfy Reason, by the Rev. W. D. Ground (Parker); *Is Dogma a Necessity?* by the Rev. Frederick Meyrick (Hodder and Stoughton); *The Home in its Relation to Man and to Society*, by James Baldwin Brown (James Clarke); *The Starry Heavens: a Poetical Birthday Book* (Chatto and Windus); *Old Violins and their Makers*, including Some References to those of Modern Times, by James M. Fleming, illustrated (Upcott Gill); *Always the Same: a Love Story*, by C. E. S. (John Hodges); *The Diothas*; or, a Far Look Ahead, by I. Ismar Thiesen (New York: Putnam's); *Building Estates: an Elementary Treatise on the Development, Sale, Purchase,*

and General Management of Building Land, by Fowler Maitland, with plans and illustrations (Crosby Lockwood); *The Planetary Distances*, by Laurence M'Currick (William Collins); *Finland: its Forests and Forest Management*, compiled by John Croumbie Brown (Edinburgh: Oliver and Boyd); *The Isle of Skye in 1882 and 1883*, by Alexander Mackenzie (Inverness: Mackenzie); *De Rebus Africanis: the Claims of Portugal to the Congo and Adjacent Littoral, with Remarks on the French Annexation*, by the Earl of Mayo (W. H. Allen); *Quarter Staff: a Practical Manual*, by Thomas A. McCarthy (Sonnen-schein); *History of the Northern Pacific Railroad*, by Eugene V. Smalley (New York: Putnam's); *The Great North-west: a Guide-Book and Itinerary over the Northern Pacific Railroad, &c.*, by Henry J. Winsor (New York: Putnam's); *Rome, Pagan and Papal*, by Mourant Brock (Hodder and Stoughton); *Cicero de Officiis*: Translated, with Introduction and Notes, by Andrew P. Peabody (Boston, U.S.: Little, Brown and Co.); *A Popular Introduction to the Books of Joshua, Judges, and Ruth*, by the Rev. R. Wheler Bush (Religious Tract Society); &c., &c.

ORIGINAL VERSE.

I.

"BETTER to live an outlaw than not free";—
So said Der Einzige, the man who told
Of Titan and of Siebenkis, the bold
And laughing seer: I would, for my part, be
Nor one nor other: slaves of Liberty
Lose many good men's favour, and dig gold
For those to spend who wear the Livery
Of Custom and Hypocrisy, and hold
Ledger for Gospel.

Yet, if final choice

Among the possibilities of Fate
Were peremptorily pressed on us all,
If we must raise for one or other a voice—
Whether to follow Truth, or blame and hate—
By Heaven! I'd be an outlaw with John Paul.

II.

Outlaw from what? from whose domain and
rules?

If from the Lord's, then all escape is vain;
If not from His, our feet may well be fain
To bear us far from dark Philistia's schools,
Endowed by worldlings and maintained for fools:
Well may we count the loss of such a gain,
When, losing them, we strive, with might and main,
To use all Nature's forces as our tools.

If, therefore, warm enthusiasm of youth,
Enhancing on its native love of Beauty,
Finds work to be not only admired, but done,
It learns how greater yet a thing is Truth—
The base at once and capital of our Duty—
For Beauty, Truth, and Duty are but one.

H. G. KEENE.

OBITUARY.

MANY Oxford men of thirty years ago will be familiar with the figure, and regret the death, of Mr. John Kempe. He was the only son of John Arthur Kempe, a colonel in the service of the old East India Company, and was born at Philleigh, in Cornwall, in 1827. After he had been for some years at Truro Grammar School, he obtained a scholarship at Exeter College, Oxford, in 1846. He took his degree in 1849, being in the second class in classics, and in 1854 was elected to a Cornish fellowship at his college. Mr. Kempe left Oxford for life in London, and was for many years connected with the London press, especially with the *Globe* and the *Graphic*. He died at the house of his friend Mr. A. C. Ranyard, 13 Hunter Street, Brunswick Square, on November 14. Though he had been for some time subject to a painful disease, he "worked manfully" in connexion with the *Graphic* up to within a few days of his death.

READERS whose days of boyhood have been passed in the houses of those who collected books sixty years since will retain the recollection of the weekly magazine, the *Mirror*. Its first appearance was on New Year's Day of 1823, and it ran its course for many years. Its price was twopence; its contents consisted of tales and anecdotes, of short articles on topographical and historical subjects; and on the first page there generally appeared a woodcut of some new or striking building in London or the provinces. On October 31 Mr. John Limbird, the publisher who started and supported this little paper, died, at the age of eighty-eight, in the house 157 Wandsworth Road, where he carried on a small stationery business.

MAGAZINES AND REVIEWS.

THE newly established Historical and Ethnological Society of Greece, the main object of which is the promotion of the study of the mediæval and modern history of that country, together with kindred subjects, has lately issued the first number of its *Journal*. This comprises a variety of hitherto unpublished documents relating to different periods; and, among other contributions, a paper by M. Polites on "Diseases as found in the Myths of the Greek People"—an essay in comparative mythology, containing much information; an account of local Greek marriage customs; and collections of popular songs from Northern Euboea and popular tales from Athens. But perhaps the most valuable part of the whole number is the catalogue of books, pamphlets, and articles on mediæval and modern Greece which have been published throughout Europe during the present year. This is admirably complete; and, if it continues to be compiled with equal care and fullness in subsequent numbers, will be of inestimable value to the student. Altogether, this *Journal* gives excellent promise for the future, and furnishes satisfactory evidence that the Greeks are conscientiously investigating that part of their history which has intervened between classical and modern times.

THE November number of *Le Livre* is one of unusual interest. In the first place, there is a full-page portrait *hors texte* of Turgénieff, accompanied by letterpress of merit compiled by a compatriot of the novelist, Mikhail Achkinasi. In the second, M. Charles Monselet has contributed an "Oublié et Dédaigné"—Dorvo—respecting whom at least one not wholly incurious or idle student of French literature must confess his total ignorance hitherto. In the third, there is a paper by M. de St-Heraye on the defunct Legitimist journal, *L'Union*, which is written in very good taste, and is a really valuable document for the history of Parisian journalism. In the fourth, M. A. Chaudin prints a hitherto unpublished and nearly contemporary paper bearing on the claims of Gutenberg to the inventorship of printing—a paper which must of course underlie the examination of specialists in that particular matter, but which is in any case of interest. And, lastly, the editor has a pleasant "Hour in My Library" concerning a forgotten book of songs, though it should rather be called a "five minutes," seeing that it consists only of a short introduction and a single extract of a song on *La Bibliothèque*. This is an excellent assortment; but the number ought not to be dismissed without recognition of the fact that M. Uzanne is obviously getting together a very capable corps of reviewers of current French literature. For some reason not altogether easy to discover, France, not readily to be beaten in the *causerie* or the elaborate *critique*, has hitherto been very much behindhand in the short review—a reproach from which it is a worthy aim to attempt her deliverance.

MR. MORRIS ON ART AND COMMERCE.

MR. WILLIAM MORRIS delivered a lecture on "Art under the Rule of Commerce" at the Lecture Hall, Wimbledon, on Friday in last week, to a crowded audience, who received with evident disfavour an attempted protest by one of the audience, who complained that he had come to hear about art, not about socialism.

The key-note to the lecture was that we had gradually arrived at a point when man existed for commerce, not commerce for man; that the object of production was to provide instruments for commercial competition, not the means of life; that things were made not for use, but that making them might give profits to capitalists and employment to operatives. "The essence," Mr. Morris said, "of competitive commerce is waste." The climax was only reached gradually. In the Middle Ages art rested upon a sound industrial base, even when the proletariat of journeymen had separated itself from the aristocracy of masters and apprentices, for goods were still produced to be used where they were produced. Each workman, even a journeyman, knew his craft as a whole; each piece of work turned out employed "the whole of one man, not a small fraction of many men," and was beautiful, not because it was made so of set purpose, but because the workman was free to put his character into his work and enjoy the natural pleasure in variety, in doing well, in the hope of usefulness. This supplied the foundation for the splendid art of the Renaissance, when the intellectual artist, whose work is to be contemplated by itself, separated himself from the decorative artist, whose work has to be seen as part of a larger whole, necessarily done in co-operation with others, one becoming a gentleman, the other remaining a workman. Still, though degraded, the tradition of handicraft survived; but in the eighteenth century it received a heavy blow by the introduction of the workshop system and the division of labour, with the result of monotonous uniformity. Still the master of each workshop desired his wares to have a good name, and aimed at as much excellence as was compatible with uniformity. But the introduction of labour-saving machines—so called elliptically, because they save, not the toil, but the cost of labour—gave quantity the final supremacy over quality, and made the whole of workaday life thoroughly ugly. Our cities are a disgrace, our small towns a laughing stock, and each is ambitious to reproduce in its measure the majesty, the hell, of Manchester or London. We are doing all in our power to destroy the simple pleasure in nature to which men once turned from their own works even when they were beautiful. Intellectual art still survives. Its professors fall into two classes—those whose industry and business habits are out of all proportion to their artistic gift; and men of genius, at least of talent, cut off from tradition as from co-operation, weighted in the race by having to learn everything for themselves, condemned to speak a tongue not understood of the people, unhelped by the present, stimulated by the past, but hampered by it, ay, and shamed. Some are shy and over-sensitive; others cynical, sensuous, immoral, nearly, if not altogether, useless. The remedy Mr. Morris expects from the very excess of the evil: from the great aggregations of workmen will issue, not in the form of trades unionism, the human principle of association to supersede the bestial principle of competition. The lecture concluded with a stirring appeal to all who did not despair of the future because they were bound to the present to co-operate in regenerating art by forwarding constructive socialism as advocated by the society which has Mr. Hyndman for its president.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AENEAS SILVI PICCOLOMINI SENENSIS, qui postea fuit Pius II. Pont. Max., opera inedita, descriptis ex codicibus chisianis, vulgavit notisque illustravit J. Cugnoni. Rome: Spithöver. 16 fr.
- BASSET, R. Contes arabes. Histoire des dix Vizirs. Paris: Leroux. 5 fr.
- BESSAIGNET, O. Manuel de Finances. Paris: Masson. 6 fr.
- FABRE, A. La Jeunesse de Fléchier. Paris: Thorin. 12 fr.
- FAUHLHAMMER, A. Franz Grillparzer. Eine biograph. Studie. Graz: Leuschner. 3 M. 60 Pf.
- FEER, L. Contes indiens. Les trente-deux Récits du Trône. Paris: Leroux. 5 fr.
- FERRY, G. Les dernières Années d'Alexandre Dumas (1844-70). Paris: Calmann Lévy. 3 fr. 50 c.
- MEYER, E. H. Indogermanische Mythen. I. Gandharven-Kentauren. Berlin: F. Dümmler. 4 M. 50 Pf.
- RTZ, D. A. C. A. R. Baggesen, Pfarrer am Münster zu Bern. Ein Lebens- u. Zeitbild aus der bern. Kirche. Basel: Riem. 4 M. 50 Pf.
- SELDEN, C. Les derniers Jours de Henri Heine. Paris: Calmann Lévy. 5 fr.
- WILDER, V. Beethoven: sa Vie et son Œuvre. Paris: Charpentier. 3 fr. 50 c.

HISTORY.

- ARTIKEL, die schmalkaldischen, vom J. 1537. Nach M. Luther's Autograph in der Univ.-Bibliothek zu Heidelberg hrsg. v. K. Zangemeister. Heidelberg: Winter. 30 M.
- BURCHARDI, Joannis, Diarium. P. p. L. Thuanus. T. 2. 1492-99. Paris: Leroux. 20 fr.
- DE LA GRAVIERE, J. Les Campagnes d'Alexandre. Paris: Plon. 4 fr.
- HUELSE, F. Die Einführung der Reformation in der Stadt Magdeburg. Magdeburg: Creutz. 3 M.
- PRUTZ, H. Malteser Urkunden u. Regesten zur Geschichte der Tempelherren u. der Johanniter. München: Ackermann. 5 M.
- SCHWIBEL, O. Vom Eisenhut bis zur Kaiserkrone. Kurbrandenburgisch-preuss. Geschichten. I. u. 2. Thl. Minden: Bruns. 12 M. 50 Pf.
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PHYSICAL SCIENCE AND PHILOSOPHY.

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PHILOLOGY.

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CORRESPONDENCE.

THE "AGNOSTIC ANNUAL."

London: Nov. 23, 1883.

A paragraph in last week's *ACADEMY* contains two errors which I beg you to permit me to correct.

Except in the sense that a forced loan is sometimes called a "contribution" I have not "contributed" to the *Agnostic Annual*, the editor of that work having thought fit to publish a letter which was intended as my private reply to certain enquiries of his, and to print my name in his list of contributors, without asking my permission to do so. And I suppose by way of soothing any irritation which I might feel at this unusual proceeding, this remarkable, and I hope unique, editor states in his Preface that I "claim to be the founder of Agnosticism." The writer of the paragraph in the *ACADEMY* improves this into a still more arrogant piece of self-assertion by prefixing "pro" to "claim." But, as a matter of fact, the statement of the

editor of the *Annual* is devoid of foundation; I only said I invented the word "agnostic." I wonder if the editor of the *Annual* thinks that the inventor of the word "Papist" would "claim to be the founder" of Popery?

T. H. HUXLEY.

A PASSAGE IN "TROILUS AND CRESSIDA."

Leipzig: Nov. 18, 1883.

I have just read the note (ACADEMY, November 10, p. 314) showing that the "con-futation" of the First Folio is the true reading in "Measure for Measure," V. 428. Another instance in which the Folio reading has been, I venture to think, ignorantly altered by the editors is in "Troilus and Cressida," act I., sc. iii., where Agamemnon says:—

"When rank Thersites opens his mastick jaws,
We shall hear music, wit and oracle."

For *mastick* all the editors (so far as I know) print the almost meaningless *mastiff*. That *mastick* is the true reading will be obvious to everyone who remembers that, in Elizabeth's time, mastic was the substance used for stopping decayed teeth. Agamemnon implies that Thersites' jaws were so rotten that they might be said to be composed of mastic.

WHITLEY STOKES.

THE HERMES AND ORPHEUS MYTHS.

Scrayingham Rectory, York: Nov. 15, 1883.

My attention has been called to a letter of Mr. Abercomby on these myths in the ACADEMY of November 10. As this letter seems to conflict with some points in my treatment of the latter of these stories in my *Mythology of the Aryan Nations*, I may perhaps be permitted to make a few remarks upon it.

The work in which I tried to prove that the great mass of Aryan mythical tradition had sprung up from phrases relating to the sights, sounds, and other phenomena of the outward world was published in 1870. Then, and for some years afterwards, I stood almost alone as a maintainer of this position; but I am rejoiced to find that other workers are entering into the field with a determination to examine it thoroughly and impartially. I have therefore, I need scarcely say, read Mr. Abercomby's letter with much gratification. His method is essentially the same as mine. Our differences relate to matters of detail. On many of these I forbore to speak because I wished to avoid the appearance of driving a theory to death. I am glad that the time has come, if it may be said to have come, when these minuter points may be taken into account. But at present there seems to be a backwater which also should not be left unnoticed. Persistent efforts are made to cry down the science of comparative mythology as rubbish. As a notable specimen of such attempts I may refer to an article in the *Saturday Review* of November 10 on Mr. Brown's recently published monograph on the myth of Kirkê (Circe). The critic in this case warns us that the supposed philological basis of the science is a mere fiction, and, in short, declares that the Circe and Calypso tales, like those of Tannhauser and True Thomas, with the Horskberg of the one and the Ereildoune of the other, have nothing whatever to do with the moon. It follows that the Hermes and Orpheus myths have nothing to do with the wind, and those of Apollo, Phoebus, Lycosura, and the rest have nothing to do with the sun.

It argues but a weak love of truth if we seek to bolster up any statement, however unimportant, merely because we look on that statement as useful in the support of some general theory. While, therefore, I am willing to allow that my account of the Orpheus myth is open to correction, something more than

assertion is needed, I venture to think, for Mr. Abercomby's definite statements that the meaning of the name Orpheus is unknown, and that no solar characteristics are to be seen in the great harper of the Argonautic expedition. Prof. Max Müller, whose explanation I quoted in my *Aryan Mythology*, identifies the name with the Vedic Arbhū, Ribhu, "an epithet of Indra, and a name for the sun." If it be so, the being who appears as the Hellenic Orpheus must have started with something of a solar character. I added, however, that "among the Greek poets the idea which would connect Orpheus with the sun was wholly lost;" and more particularly I insisted that the myth of Hermes himself is not more connected with that of sound than is that of Orpheus. Nothing, therefore, that I have said need conflict with Mr. Abercomby's explanation of the closing scenes of this myth. On the other hand, Mr. Abercomby takes seemingly no notice of the fact that Phoebus, unquestionably a sun-god, is also possessed of the power of song. The hymn to Hermes accounts for this as the result of a compact between the stealer of the heavenly herds and their owner; but we have here, nevertheless, a blending of attributes which may, in like manner, have modified the earliest conceptions of Orpheus.

With Mr. Abercomby's method of handling his subject I can only express my hearty satisfaction, while I feel sure that all genuine students must reprobate the very different method adopted by the writer in the *Saturday Review*. More contempt is scarcely the weapon which should be employed against a writer who has laid all scholars under obligation by his invaluable researches in the field of the great Dionysiac myth. GEORGE W. COX.

THE DATE OF SARGON.

Queen's College, Oxford: Nov. 17, 1883.

M. de La Couperie, in his interesting letter on Chinese and Babylonian dynasties, objects to the date now assigned to Sargon of Accad by Assyrian scholars. I confess to feeling considerable hesitation myself about accepting it on the strength of a single unsupported statement of Nabonidos. But M. de La Couperie's argument in defence of his scepticism is not sound. As Dr. Hommel has pointed out, the kings mentioned in the Babylonian list to which he refers are stated not to be named in chronological order because the list was drawn up for a philological purpose. The author of it wished to give the Assyrian rendering of the names of the early Accadian and Kassite monarchs, and therefore advertises the reader that they are not arranged in their true chronological sequence. So far, therefore, from this implying that their chronology was unknown, it would seem to denote the exact contrary.

A. H. SAYCE.

PS., Nov. 21.—Dr. Carl Bezold has had a new list of cuneiform types expressly cast in the University Printing-press of Munich for the Assyriological periodical he and Dr. Hommel are about to edit. The types are really beautiful; and Dr. Bezold has been able by means of them to publish some characters which have not hitherto found their way into print.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 26, 5 p.m. London Institution: "The Scientific Study of Man," VI., by Mr. Sydney B. J. Skerretchly.

7 p.m. Actuaries: Presidential Address, by Mr. T. B. Sprague; "An Easy Method of forming Logarithms and Anti-Logarithms Correct to Ten or Eleven Places," by Mr. D. J. McKenzie.

8 p.m. Royal Academy: Demonstration, "The Figure," II., by Prof. J. Marshall.

8 p.m. Aristotelian: "Berkeley's Principles of Human Knowledge," by Miss S. Wood.

8.30 p.m. Geographical: "Travels in North-western Arabia and Nejd," by Mr. Charles M. Dougherty.

TUESDAY, Nov. 27, 8 p.m. Anthropological: "The Cranial Characters of the Inhabitants of Timor-laut," by Dr. J. G. Garson; "Some of the Tribes of Timor," by Mr. H. O. Forbes; "A Human Skull found near Southampton," by Dr. J. B. Barron.

8 p.m. Civil Engineers: "The New Eddystone Lighthouse," by Mr. W. T. Douglass.

WEDNESDAY, Nov. 28, 8 p.m. Society of Arts.

THURSDAY, Nov. 29, 7 p.m. London Institution: "The Scientific Study of Man," VI., by Mr. Sydney B. J. Skerretchly.

8 p.m. Royal Academy: "Colour and Colours; Complementary Colours: The Chromatic Circle," by Prof. A. H. Church.

8.30 p.m. Antiquaries.

SCIENCE.

CLASSICAL BOOKS.

Pindar: The Nemean and Isthmian Odes. By C. A. M. Fennell. (Cambridge: University Press.) English students of Pindar—not, we fear, a very numerous class at present—should welcome the appearance of this volume. We are glad to find that it includes what is not promised on its title-page—a collection of all the important Fragments, with references (from Böckh and Bergk) to the sources whence they are taken. The absence hitherto of any tolerably satisfactory English commentary has practically banished Pindar from the generality of schools; and even in the universities comparatively few of those who achieve classical honours have ventured beyond the charmed circle of the Olympians and Pythians. While admitting that in these are included the chief masterpieces of the Theban poet, we shall be truly glad if Mr. Fennell's volume leads to a more general acquaintance of English scholars with such buried treasures as the Tenth Nemean, with its beautiful episode of Castor and Pollux, or the striking *Fragments* vii. 84 (The Solar Eclipse) and x. 106 (The Blessed Dead). Having examined carefully different parts of Mr. Fennell's commentary, we feel justified in pronouncing it not only scholarly and exact, but well adapted to the needs of the ordinary student. The notes are full of matter, yet neither tedious nor obscure through compression; and, though the editor exercises pretty freely the right of private judgment, he is never recklessly audacious nor offensively dogmatic. An Introduction on the vexed question of the arrangements of the Pentathlon will be interesting to specialists. Without entering into the controversy, we may say briefly that Mr. Fennell supports, with copious argument, and with an evident desire to do justice to rival theories, a view which is at any rate intelligible. He holds that in the first four "events" the competitors contended simultaneously—i.e., not in "heats"—and that all who were defeated by any one rival in three out of these four were thereby disqualified from further competition. If, accordingly, after these four events only one competitor was "left in," he became *ipso facto* winner of the Pentathlon, escaping the wrestling (the fifth and last event) altogether: but, if more than one survived, the final result was determined by the wrestling. Another excursus in the Introduction deals with Pindar's use of the Middle. The editor goes a good deal beyond the ordinary views of scholars as to the causal employment of this voice; in fact, it is, we think, no unfair statement of his view to say that, if he is right, δίδασκαλος τὸν παῖδα may mean not only "I get my son taught," but "I get my son to be a teacher." We cannot think with Mr. Fennell that such a theory is necessary to explain satisfactorily ἐπὶ σέροι (Ol. i. 95) or ἀνέφθαρτο (Nem. vi. 26). "Speed of foot contends" seems as intelligible as "makes men contend;" and, surely ἐπὶ σέροι in Isthm. iii. 47, where Mr. Fennell has no note on the voice, means simply "contending." As to ἀνέφθαρτο, the interpreta-

tion "appoints" (as to an office) seems to give quite an adequate sense. Still, whatever may be thought of Mr. Fennell's case, it must be admitted that he pleads it ably. We are less inclined to quarrel with his application of the ordinary theory of the Causative Middle to various passages which previous editors have treated differently. Thus, his explanation of *καυδίζομαι* as "will make to be sung-by-the-Kómos" seems not less probable than ingenious. But we do not see how it can be proved that "in Soph. *Trach.* 1167" (or, we may add, in Aristoph. *Av.* 983) "*ἔγραψάμην* is not 'I wrote out for my own use,' but 'I got written out,' 'I caused to be written.'" And, in *Fragm.* 99.8 *ἀπέσθαι* seems to us rather an instance of the Passive than of the Causative use; nor, lastly, are we convinced by Mr. Fennell's ingenious argument that *ἀράχεται* (*Nem.* iv. 46) means "receives first-fruits," and that, consequently, *ἀράχεται* means "I cause to receive first-fruits," with the personal object suppressed. One or two slips or misprints, not more, we have seen in the notes. On *Nem.* xi. 28 "*odoribus*" should be "*oloribus*." In the long note on *Nem.* ix. 43, owing to confusion among the inverted commas, it does not appear where the quotation from Donaldson ends and the comment by the present editor begins. And, in the Vergilian quotation on l. 38 of the same ode, the spelling "*coelo*" contrasts oddly with the purist orthography surrounding it. On the difficult passage *Nem.* vii. 43 we should like to raise a question as to whether *κρέων ὕπερ* really means "about flesh"—i.e., the sacrifices. Comparing Aristoph. *Ran.* 191 and Kock's note on that passage, may we not perhaps recognise here a proverbial phrase meaning "for dear life," something like our vulgar expression "to save his bacon"? We venture the suggestion for consideration, at least, if not for acceptance.

The Theætetus of Plato. With a Revised Text and English Notes. By Lewis Campbell. Second Edition. (Oxford: Clarendon Press.) Since the first appearance of this edition of the *Theætetus* two-and-twenty years ago, much work has been done both in this country and elsewhere on Plato generally, and among other dialogues on the *Theætetus*. Prof. Campbell avails himself fully of what others have done, as they too availed themselves of his previous labours, and he has thoroughly maintained the character of his book as a valuable help in the study of Plato. As an English edition of the *Theætetus* intended for scholars and advanced students, it is not likely for a long time to be superseded. Every page, and, indeed, almost every paragraph, when compared with the corresponding part of the first edition, gives evidence of the diligence with which he has laboured to make better what was already good. He has incorporated with his former Notes the results of further study and reflection, as well as a considerable amount of matter which is due to, or suggested by, other (chiefly German) critics; and the Introduction has been so much altered and enlarged as to be virtually almost new. He has come back to the Greek of Plato from a most careful and conscientious study of the Greek of Sophocles, and so intimate an acquaintance with the latter could not fail to be of great service in dealing with the former. In respect more especially of scholarship the Notes leave little or nothing to be desired. In the Introduction, Prof. Campbell considers at some length many questions that arise from the dialogue, such as the relation of the theories combated in it to the opinions actually held by various individual Greek philosophers or schools of philosophy, the true import and value of some of the ideas which it seems intended to bring out, the time of its composition, and its place in the series of the Platonic dialogues. On the latter point he is wisely far from positive, for

the reasoning which has been employed to support this or that view is such as can convince no one who really understands what are the laws of evidence in such a matter, and who brings a little logic to bear upon the theorising of philosophical critics with a point to prove. How far, again, Plato gives a fair representation of the opinions of Protagoras, and whether his explanation and development of the celebrated saying is what Protagoras would have accepted, even if he did not mean it all when he first used the phrase—these and similar questions, as Prof. Campbell allows, do not admit of a much more positive answer. Our information is so scanty in amount and so indifferent in quality that suspension of judgment is the only reasonable course to adopt. Opinions may also vary as to the absolute value, from a philosophical point of view, of the main conclusions, if such they can be called, of the *Theætetus*. But the difficulties with which Plato dealt are to a great extent difficulties even now, after the lapse of more than two thousand years; and, if some of the questions raised are such as we are now too wise to ask, others are certainly such as we are still too ignorant to answer. The charm of style, the pleasure of controversy, the interest of intellectual perplexities—these are, to a great extent, independent of results actually or immediately attained; and in the *Theætetus* we have them in an eminent degree, though not all of them equally throughout. One thing is missing from this edition which would add a little to its practical utility without materially increasing its bulk—a tolerably full abstract of the argument. A very brief "conspectus" of it follows the Introduction; but, if anything of the kind was to be inserted, it would perhaps have been better to give something more detailed. The occasional remarks and summaries in the Notes, being discontinuous and hardly complete, do not entirely answer the purpose. To grasp the bearings and relations of the various parts of a long Platonic dialogue is one of the things that students at first reading find most difficult, and it is rendered much easier by anything that brings the reasoning into smaller compass.

The Hieron of Xenophon. Edited by the Rev. H. A. Holden. (Macmillan.) Interesting though the *Hieron* is, as contributing, along with Plato's *Republic*, Aristotle's *Politics*, and Herodotus' *Discussion of the Seven Conspirators*, to our mental picture of the Greek tyrant, yet it has never before been edited with notes in English, and it is nearly forty years since it was annotated in Germany. The appearance of an edition now with English notes is doubtless due to the subject being proposed for one of the examinations of the University of London. On both these grounds, then—because men are to stand or fall by their knowledge of the *Hieron*, and because it has been introduced for the first time to a wide English public—it is desirable that Xenophon's words and his meaning should be set forth as accurately as possible; and Dr. Holden will, we are sure, pardon us for pointing out some passages in which we think he has not given the best rendering. His choice of readings seems to us judicious, and is certainly based on a wide knowledge of what has been done abroad towards the reconstruction of a text about which Cobet remarks that in hardly any other writing of Xenophon "*scribæ pejor grassati sunt*." Candidates for a degree will find Dr. Holden's notes extremely useful and well chosen. His references to grammars are just what men want at that stage of their reading. But on chap. viii. 9 we must differ from him about the interpretation of *τοῖς βασιουργοῖσιν*. Hieron is arguing that a tyrant must often give offence. He must raise taxes, he must chastise the lawless, and, when a rapid military or naval expedition is wanted, *οὐκ ἐπιτρέπτον τοῖς β.*; and therefore, Dr. Holden argues, he will offend those whom he does not employ. Does it not rather mean,

he must not let the slow trierarchs or other officials have their own way—he must hurry them up with pressure and fines? No important clause need then be supposed to be omitted. In iii. 8 the *ἀδελφοὺς ἀλληλοφόνους* probably refers to the myth of Eteokles and Polyneikes, or possibly to the heroic act of Timoleon; and in either case to translate *ἐν τυραννίᾳ* "under despotic governments" is misleading, since the deed happened in the monarch's own family. In xi. 11 it is at least possible that *πειράμενον ἀνέχεσθαι* may mean, not "submit to be solicited," but "be solicited and resist"—exhibit, in fact, the virtue of *σωφροσύνη*; and this might be given as an alternative to Dr. Holden's version. For vii. 2 the passages cited from Thucydides do not bear out the meaning of "unhesitatingly," "cheerfully," suggested for *ἀποφασίστως*. It seems a pity to speak always of Hieron and other tyrants as "kings" rather than "despots" or "usurpers," for "king" has to modern readers associations with legitimate and accepted rule.

Codex Laurentianus von Sophokles und eine neue Kollation im Scholientexte. Von Pet. N. Pappageorg. (Leipzig: Teubner.) M. Pappageorg deserves the thanks of all Greek scholars for the care with which he seems to have executed an uninviting task. The "astonishment" he expresses that such predecessors as Elmsley and Dübner should have left him something to glean might be thought to betray some inexperience if another sort of experience did not warn us not to be astonished at such astonishment, but to remember that in this respect the enthusiasm of true scholars is always young. Meanwhile, we may be grateful for these last gleanings, and sincerely trust that no cause for future astonishment is left. It is interesting to observe that in several places where M. Pappageorg has corrected previous collations he has brought the text of the Laurentian Scholia still nearer to that of the Scholia Romana of 1518. He has discovered a new reading of the text of *Ajax* 1098, where he reports L as reading *τὸν δ' ἄνδρ' Ἀχαιοὺς δεῖρο σύμμαχον λαβόν*. A good example of his work on the scholia occurs at *Ajax* 1187, where *πολεμικῶν*, hitherto unmeaningly attached to a previous scholion, is shown to be a gloss on *δορυσσοτήτων*. The errors which M. Pappageorg professes to have detected in the most recent collations of the Medicean MS. of Sophocles form an additional reason for looking forward with interest to the promised facsimile of it, which is understood to be in preparation. Every fresh lesson in accuracy is to be heartily welcomed. But, while admitting that a collator should take account of the least things, we can hardly see the advantage of including among "unedited ancient scholia" the (surely late) elegiacs which have been written on a blank space of this as of some other MSS.:—*εἰπὲ ποῦ ἡ χθὲς ἔβη* [Papp. *εἴη*, but?], *ἡ δ' αὖριον εἰπὲ ποῦ ἔστιν*, κ. τ. λ.

SCIENCE NOTES.

THE usual Christmas course at the Royal Institution of six lectures adapted to a young audience will be given by Prof. Dewar, on "Alchemy in Relation to Modern Science." Courses of lectures will be given before Easter of next year by Mr. R. Stuart Poole, Profs. M'Kendrick, Pauer, Tyndall, and Henry Morley, Capt. Abney, and others.

THE current number of the *Quarterly Journal* of the Geological Society contains a paper on the geology of the Troad by Mr. J. S. Diller, who was attached to the Assos expedition sent out by the Archaeological Institute of America under the direction of Mr. J. T. Clark. Two summers were devoted to the field-work, and the rocks collected by the expedition were

investigated in the laboratories of the University of Heidelberg. A map illustrating the structure of the Troad has been prepared by Mr. W. Topley, and accompanies the paper.

THE last number of the *Bulletins* of the Anthropological Society of Paris contains an interesting letter from Dr. Hyades, a naval surgeon attached to the French meteorological station at Orange Bay, Cape Horn. The letter gives acceptable information regarding the people of Tierra del Fuego, of whom we know really very little. It appears that out of a vocabulary of more than two hundred words collected during the voyage of the *Beagle* only about fifty are understood at the present time. Either the language must have undergone much modification during the last fifty years, or the Fuegians must have greatly deceived the *Beagle* party. Their disregard for truth is unfortunately a very marked characteristic. Dr. Hyades gives some amusing examples of their coinage of new words to express objects, such as photographs, which the meteorological mission has made known to them for the first time.

PHILOLOGY NOTES.

THE Right Rev. Dr. J. Hellmuth, formerly Bishop of Huron, and now assistant to the Bishop of Ripon, has issued the prospectus of a Biblical Thesaurus which he purposes to publish with Messrs. Hodder and Stoughton. His object is to give a literal translation and critical analysis of every word in the original languages of the Old Testament according to the order of the books, with an alphabetical Index. He claims to have paid special attention to the results of scientific philology. Such a comprehensive work will, of course, occupy many volumes; and it has been decided to issue the first volume in four parts, at the price of five shillings each. The first of these parts, consisting of 128 pages, will be ready early in January of next year.

THE Religious Tract Society has just published Prof. Sayce's new book, entitled *Fresh Light from the Ancient Monuments*. The volume is a sketch of the most striking confirmations of the Bible from recent discoveries in Egypt, Assyria, Babylonia, Palestine, and Asia Minor, and forms vol. iii. of the new series of "By-paths of Bible Knowledge." The book is illustrated with facsimiles from photographs of the Hittite monuments, &c. The society has also issued a popular sketch of Buddhism, by Bishop Titcomb, entitled *Short Chapters on Buddhism Past and Present*.

M. D'ARBOIS DE JUBAINVILLE, Professor of Celtic in the Collège de France, whose Catalogue of Irish MSS. we hope to notice shortly, has now in the press a fresh volume, upon the Irish Mythological Cycle.

M. J.-C. VOLLGRAFF, a pupil of Cobet, who was called from Leiden to Brussels to succeed M. James as Professor of Classical Philology, delivered his inaugural lecture last Wednesday week. He took as his subject "The Essence and Method of Classical Philology," and pointed out (among other things) the kinship that has existed between the classical scholars of England and Holland, citing Bentley, Porson, and Dobree; Hemsterhuys, Valckenauer, and Cobet.

THE new number of Fleckeisen's *Jahrbücher* contains an article by M. Müller-Strübing on the first year of the Peloponnesian War, in which the writer, always a lively critic, makes a fierce attack on Prof. Jowett's *Thucydides* and on Oxford scholarship generally.

THE last number of the *Zeitschrift für d. österreichischen Gymnasien* consists chiefly of reviews; but a paper by Dr. Schenkl, on the projected reform of the Italian universities, is interesting. The change seems, put very

roughly, to be one from the English to the German system.

THE last three parts of *Bursian's Jahresbericht* contain reports on Plautus, Greek tragedy, Greek epigraphy, numismatics, and Roman history. The new editor is Dr. Iwan Müller, of Erlangen.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 13.)

PROF. FLOWER, President, in the Chair.—Mr. J. E. Price exhibited a selection of objects from ancient grave mounds in Peru.—Dr. Garson exhibited two iron lamps that he had procured from the Orkney Islands for the Oxford University Museum. They were very similar to the lamps of the Eskimo described by Dr. E. B. Tylor in his paper read before the Institute at the end of last session. Each consists of two flat receptacles, prolonged into a spout-like depression on the anterior portion.—Prof. Flower exhibited the skull of a young chimpanzee (*Troglodytes niger*), which had been sent to him from Lado, in the Soudan, by Dr. Emin Bey. It was the subject of acrocephalic deformity, associated with complete synostosis of the coronal suture, and partial obliteration of the sagittal suture, both of which are normally open long after the age to which this individual had attained.—The Director (Mr. Rudler) read a paper by Mr. Edward Palmer on "Some Australian Tribes."

ROYAL HISTORICAL SOCIETY.—(Thursday, Nov. 15.)

JAMES HEYWOOD, Esq., in the Chair.—Mr. H. E. Malden read a paper on "The Local Distribution of Protestantism and Roman Catholicism in England in the Sixteenth and Seventeenth Centuries," in which he maintained that the change by which the public opinion of England was turned from Catholicism to Protestantism proceeded locally from the South eastwards towards the North-west of the country. London, Kent, and the Eastern counties were the seat of the greatest commercial activity, and the new opinions came in from abroad into these parts of the country. The distribution of the Marian martyrs bears this out. Six-sevenths of these perished in London, Kent, Sussex, Essex, Norfolk, and Suffolk. Of the remainder, one quarter were in or near the commercial centre of Bristol. The counties where there were no martyrs, or few, were in constant rebellion against Reforming governments. The distribution of the recusants who suffered death under Elizabeth and James bears out the same conclusion. The birth-places of priests ordained at Douai and of English Jesuits are also generally the Northern and Western counties. In the Civil Wars the same counties were the strength of the Royalist party; and of the members of the House of Commons who adhered to the King, by far the majority came from the counties where Catholic rebellions had been, and where Marian martyrs had not been—where the people were still recusants, or where they had returned to the Church, but had not yet drifted into Puritanism.—A discussion followed, in which Mr. R. H. Mason, Mr. C. Walford, and Dr. Zerffi took part.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 16.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. A. J. Ellis read the first part of his paper on "The Dialects of the Lowlands of Scotland," dealing with the mainland only. In the division of the districts, he followed Dr. Murray's *Dialect of the Southern Counties of Scotland*, except in the southern boundary, which Mr. Ellis placed in the extreme north of Cumberland, and at the southern foot of the Cheviots. The Highland being Celtic, the Lowlands hold all the English-speaking inhabitants, and the boundary between them has been determined by Dr. Murray. Lowland differed from English pronunciation by calling "some house" *sum hoose*, strongly trilling *r*, and habitually using the German *ch* guttural. South Lowland, in addition, called *he*, *how*, almost like English *hay*, *how*; North Lowland used *f* for initial *wh*; and Mid Lowland did neither. The last was divided by Dr. Murray into four dialects, three of which Mr. Ellis considered to be only slight varieties of the eastern form used in Fife and the Lothians. North Lowland falls into three

forms, which were more distinct. Mr. Ellis illustrated the whole from his own collections, his object being to supplement Dr. Murray's brief account of Mid and North Lowland.—Mr. Ellis's next paper in April will deal with Orkney and Shetland, which Dr. Murray has not touched. Mr. Ellis will begin his work on "The Phonology of Existing English Dialects" this month.

ROYAL ASIATIC SOCIETY.—(Monday, Nov. 19.)

SIR BARTLE FRERE in the Chair.—Mr. Habib A. Salmone read a paper on "The Importance to Great Britain of the Study of Arabic." After calling attention to the fact that the study of Arabic was greatly neglected in England as compared with what was done abroad (the Roman Propaganda maintaining a constant succession of pupils in various Eastern languages, Russia having its college for the same purpose at Kazan, Austria its college at Vienna, and France its "Ecole pour les Langues orientales vivantes"), he showed that the Queen of England sways over a far greater number of Mussulmans (whose rule of faith and code of laws is the Koran) than any other potentate. He then remarked that, when in the East, he had always noticed how much it pleased the natives to be addressed by a European in their own language—the inference being that a British official so qualified would more readily obtain important information, and would more favourably impress the people, than one unacquainted with their vernacular. A knowledge of Arabic, he thought, would have more weight with Orientals than that of French or Italian with Frenchmen or Italians. Again, after a military success had been obtained by military skill, a knowledge by the conquerors of the language of the conquered would tend to lubricate, so to speak, much of the friction which hostilities would naturally have engendered. Surely the readiest method of conciliating national prejudices is to secure the free communication of a common language between the ruler and the ruled. It seems, therefore, astonishing that England, with her vast and complex interests in the East, should be the last, instead of the first, to supply instruction in Arabic in her civil, military, and naval institutions. It ought never to be forgotten that Western learning owes much to the zeal of the mediaeval Arabs, who collected and translated the works of eminent Greek authors, from Aristotle to Apollonius; and, further, as Dr. Badger has observed, that many modern Oriental languages, such as Persian, Turkish, and Hindustani, are permeated by Arabic. In conclusion, Mr. Salmone remarked that a truth may be generally known without meeting with the consideration it deserves; and that, though the facts adduced regarding the importance of the study of Arabic are extensively known in this country, it is still desirable that such a recognition of admitted facts be obtained as may best lead to practical results. If (said Mr. Salmone) French is accepted as the general language of Europe, Arabic is entitled to be called "the French of the East."

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 24.
"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.
"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."
"Mr. Moore's graceful 'Companions' forms an excellent bonus bonche to an attractive exhibition."—*Daily News*.
"The gem of this varied and delightful exhibition."—*Academy*.
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 135, New Bond-street.

Italian Masters in German Galleries. By Giovanni Morelli. Translated from the German by Mrs. Louise M. Richter. (Bell.)

THIS justly celebrated work, which, thanks to Mrs. Richter, now makes its appearance in the English language, has had an influence which has already been very widely felt, especially perhaps in Germany, but more or less in all art circles in Europe. By pursuing a method of study more systematic and rational than perhaps any other art student before

him, Sig. Morelli has arrived at conclusions strongly at variance not only with traditional views, but with those of such modern and learned investigators as Messrs. Crowe and Cavalcaselle. Moreover, some of the most important of these views—those, for instance, with regard to the authorship of the “Venice Sketch Book”—have met with wide, if not general, acceptance. In a word, Sig. Morelli has created nothing less than a revolution in art scholarship, and both by precept and example has given a remarkable impulse to sound knowledge and independent opinion. It would be difficult indeed to over-estimate the patience and skill with which this distinguished critic has laboured in the immense field of research which is now open to the investigations of the art student. He need not be suspected of any boast when he states that “My views and my judgment on the different painters are based solely on the study of their works, and not only of one work, or of a few, but of all I could possibly examine;” and the present volume, while immediately concerned only with the galleries of Munich, Dresden, and Berlin, shows intimate acquaintance with the existing drawings and pictures of the masters under discussion, not only in all the public galleries of Europe, but in numerous private collections. Moreover, notwithstanding the author's belief that there is little to be learnt from books on art, he shows a singularly wide knowledge of art literature. Altogether, it may be freely admitted that among all art scholars there is none whose opinion is entitled to more profound consideration.

Though Sig. Morelli writes in German for the most part, and adopts a Russian *nom de guerre*, he has, for the study of Italian art, one qualification at least which cannot be acquired, and that is of being an Italian. For a foreigner—especially, perhaps, for an Englishman—to thoroughly understand a national temperament which more naturally seeks to express itself in pictorial than verbal language is a difficulty which only earnest study and a certain amount of imaginative sympathy can remove. Down to comparatively recent years no serious attempt has been made by critics, foreign or Italian, to approach the study of the Old Masters by endeavouring to acquire an intimate knowledge of the characters of the artists themselves and the circumstances under which they exercised their faculties. Although the most material and patent result of the writings of Sig. Morelli has been to disturb long-received opinions as to the authorship of different pictures, their profounder value seems to me to lie in the system, by no means purely mechanical, which he propounds for the study of old pictures and old artists. It cannot, I think, be too clearly pointed out that those purely mechanical tests which are so frequently and so closely associated with his name form but a comparatively small part of his system. By himself they are spoken of as aids to study only, or as a sort of *dernier ressort* in endeavouring to settle questions of disputed authorship. As aids to study they are undoubtedly of high value, but as means of identification they have their special dangers. In the hands of those whose faculties of comparison are themselves mainly mechanical, they degrade art criticism to the

level of chirography; and even upon critics of a higher order they are capable of playing tricks as shabby as those which, according to Sig. Morelli, enthusiasm played upon Otto Münder.

Sig. Morelli's acute perception of the errors of former critics who have been misled by sentiment, and his scorn of art philosophy founded upon imperfect knowledge, has induced him to express a contempt for aesthetic and philosophical views of art which appears inconsistent with some passages in this book. When his admiration is thoroughly aroused, he lapses into eloquence, sometimes almost into poetry, and he takes a more comprehensive view of art generally than his principles would seem to warrant. Nor are these the only inconsistencies to be observed in this book. Though upon one page he will produce the most “material” arguments in the most diffident manner, on another he will utter a positive opinion without the support of any argument at all; though frequently warning the student against views founded on the supposed influence of one painter upon another, he does not always seem to disregard such aids to the formation of opinion; and, though his book is an exposure of the folly of taking the opinions of others as authoritative in matters of art, he often asserts his own with something more than confidence.

I am not one of those who think that Sig. Morelli's dream of a real science of art will ever be realised. The evidence necessary for exact reasoning is generally wanting where it is most needed, and judgment has to be given on a balance of probabilities which must always have different weight with different minds. But the writings of Sig. Morelli cannot fail to promote the study of the Old Masters in a more rational spirit and on a sounder system. The course which he recommends is long and arduous, but it is almost perfect in theory. This course would include the study of the locality in which the artist was born and of the race from which he sprung, of all well-ascertained facts of his life, his personal character and mental faculties, of the history of the time in which he lived, and of its forces, intellectual and spiritual; an examination, minute and comparative, of all the works of each artist, whether drawings or pictures, which the student could manage to see; in short, the course is exhaustive. The influence which this book may exert in inducing students to accept this as an ideal at which to aim will be of more importance than the renaming of a few pictures by the aid of mechanical tests, for it may be safely said that if all works which could not be identified except by these tests were destroyed the world would be little the poorer. It was his knowledge not only of the hand, but of the mind, of the artist that enabled Sig. Morelli to rediscover the lost “Venus” of Giorgione.

I do not think Sig. Morelli need be afraid, as by his Preface he seems to be, that his experimental method of investigating artists and their works will want disciples. It is too thoroughly in accordance with the scientific spirit of the age for any such fear as this. His call is sure to be followed, though it will be scarcely necessary that his followers should, to use his own words, “take up the

cross.” The only excuse for this extravagant image is not the fear of persecution, but the conditions which he himself imposes upon his pupils. I have mentioned some, but the most difficult of all is this—that, in forming views and judgment, the mind is to take account only of what the eyes have seen, and to be entirely uninfluenced by the opinions of others, whether written or spoken. This is the real “crux” of Sig. Morelli, and since he himself has uttered opinions it is more real than ever.

COSMO MONKHOUSE.

CORRESPONDENCE.

THE “APOLLO AND MARSYAS.”

London: Nov. 17, 1883.

The discussion which has arisen on the “Apollo and Marsyas” has taken such a divergent form that the real issue is almost forgotten. I must request a small space in the ACADEMY for a final word, in order that I may place before its readers the result of a test which I think, to most candid minds, must dispose of the Perugino theory. I was twitted by Prof. Colvin for having a “lofty disdain” of details. In the main, he is right. I have more than a disdain for such details as are included under the new and not euphonious title of “stylistics.” I assert again that it is style and character—the index to the artist's mind—which alone can decide upon his work. I am happy to find that in this I am supported by Mr. Wallis; but that I should have expected from his knowledge and ability. There are, however, certain details which are useful for comparison between a variety of works, and will conclusively determine whether the same hand is seen in them. My test was made in our National Gallery, which, open to all, will enable anyone to follow me whose training and means make him capable. I may here premise that, having had the picture in question under my eyes during three consecutive weeks, I may presume to be better acquainted with details than any other who has written upon it.

There are two fine examples by Perugino in our national collection: one consists of a standing figure of the Virgin and Child, accompanied by St. Jerome and St. Francis; the other—a much finer picture—the “Virgin adoring the Infant,” with figures of the Archangels St. Michael and St. Raphael. The pose of the feet of the Virgin and of those of St. Francis in the first, and of St. Raphael in the second, is similar to that of the Apollo. They are executed to a receipt; all are weakly drawn, proportions inaccurate, and at the setting on of the ankle the tendon of the extensor muscle is not understood, and the left foot can hardly be said to perform its office. In the case of St. Raphael the figure stands badly, and is somewhat out of its centre of gravity; while the way in which the drapery is cast shows that no model has been employed, the indication of the knee being in the wrong place. But what are we to say of the small figures of angels in the central panel, two of which again repeat the same pose? It is hardly possible for them to be much worse, or to show a greater disregard for anatomical structure. Moreover, in scale they are close to the size of the Apollo—viz., eleven inches high. Let us now turn to the Apollo. First, the figure stands well, and none of the defects of drawing so patent in the five examples mentioned are visible. The anatomy is well understood, especially in regard to the tendon of the muscle alluded to. In making this comparison I trusted to no memory, but had with me an outline drawing made for Mr. Linton's engraving, and was accompanied by an old friend and fellow-student, whose knowledge of the picture began in Christie's

sale-room. There was complete concurrence between us; indeed, the facts are obvious.

No one has yet pointed out any work by Perugino which can stand beside the head of the Apollo. He, indeed, was not great in power of expression. In these two pictures, one of which may be referred to his best time, it is always weak, in some instances almost to fatuity. As a proof of this weakness, I shall select the figure of St. Michael—a direct plagiarism from that of St. George at Orsanmichele, Florence. But how wide is the distance! St. Michael, in the theology of the Middle Ages, was a most important figure—prince of the heavenly host, soul-weigher, the conqueror of Satan. What sort of conception have we here? A pretty, weak-looking Italian boy dressed in ponderous armour. The beauty of the execution must not lead us away from the poverty of the idea, and its utter want of dramatic power, above all when it copies the fine masterpiece by Donatello, in which this quality is so eminently displayed. The dramatic power here wanting is the very master-key to the "Apollo and Marsyas" in which opinion Mr. Wallis will agree with me. No amount of argument can get rid of so important a fact; and it is difficult to understand how a gentleman is to be posed before us as a high "authority" whose opinions have wavered almost with the phases of the moon, and who now gives his verdict that this picture is an early work by Perugino. In that case he must inevitably confess that the best time of this artist was inferior in every respect, not only in conception, but even in the details of execution, to his early period. It is strange to me that Prof. Colvin should so rashly have raised the ghosts of departed "authorities" whose opinions he himself does not adopt. Who, really knowing the works of Lorenzo Costa, could for a single instant see his hand in the "Apollo and Marsyas"? His works at Bologna testify against him. That some relation to Perugino should be seen is natural, and agreeable to what we learn from Vasari in the *Life of the pupil*. But the vast gap between the pupil and the master can be nowhere better shown than in the two floating figures of angels in the first picture noticed here (which are also repeated in a picture at the Vatican) in comparison with those by Raphael in the *Madonna del Baldacchino* in the Pitti Gallery and those introduced with the Sybils in the church of Santa Maria in Pace at Rome. Tame, spiritless conventions in the one, figures instinct with life in the other. In fact, it is this dramatic power—so manifest in Raphael, so wanting in Perugino—which makes an impassable gulf between them. No array of authorities such as we are threatened with by Prof. Colvin will ever succeed in securing for Perugino the honour of the work. His inaccurate drawing alone dispossesses him; and as Lorenzo Costa and Timoteo della Vite have vanished from the scene, so also will Perugino follow.

In conclusion, I may now allude to a fact that some may think of importance—viz., a possible signature. To myself, who think that the style of the workmanship is the real test, it is of no moment. A signature would always be doubtful in an inferior work, and is not wanted in one which is superior. But as the "Apollo and Marsyas" has what I believe to be a signature (R V), pointed out to me by Mr. Morris Moore previously to making my drawing in 1850, I may leave the fact to be digested by those in opposition. J. G. WALLER.

SAN ALVISE AT VENICE.

Travellers' Club, Pall Mall.

In the church of San Alvise at Venice there is a picture of the Last Supper dated 1482. It

is said to be by Bonifacio, but both painters of that name were born subsequent to this date. Only Bonifacio Bembo was living and painting in this year. All the apostles, including Judas (with the exception of St. Philip, in whose place St. Matthias is inserted), are represented, and named by means of scrolls round their heads. Is it not very unusual for St. Matthias and Judas to be represented together, and is there any other instance of the omission of St. Philip? Judas is on the near side of the table, leaning across it with his hand in the dish. St. John's attitude is peculiar; he is on our Lord's right, his hands on the table, his head resting on them lengthwise, and the crown of the head towards the Saviour, whose hand rests upon his back. I do not know whether the picture, which is a very striking one, has been long in the church of San Alvise, or whether, like the Carpaccios in the same church, it is a recent acquisition. I have sought in vain in the works of Messrs. Crowe and Cavalcaselle, of Mrs. Jameson, and of Prof. Ruskin for the information which I trust some reader of the ACADEMY may be able to supply. If, further, they could tell me by whom the ceiling of San Alvise is painted I should be much obliged; it is said to be by Coletta, otherwise Canaletto (?), and is a wonderful effect of perspective. The church appears to be but little known, and I can find only the most scanty allusions to it either in works upon Venice or in Guide-books.

ALLAN H. DRUMMOND.

NOTES ON ART AND ARCHAEOLOGY.

MR. R. W. MACBETH, A.R.A., is far advanced with the work of an extremely important etching which he is executing for Mr. Dunthorne of Vigo Street. This is a free translation, such as an original artist of Mr. Macbeth's calibre could alone care to make, of a remarkable drawing by Pinwell. Pinwell, during the short course of years when his drawings were among the most legitimate attractions of the exhibitions of the old Water-Colour Society, made two designs suggested by Mr. Browning's "Pied Piper of Hamelin." The more beautiful and expressive of the two depicted the piper piping the children away; and it is this subject, of which the weird and pathetic fancy was much in accord with Pinwell's genius, that has been chosen for the first occasion of Mr. Macbeth's essaying the translation of his art. We do not wish to say anything against the professional engraver, who is capable of doing excellent service, but it is without doubt a matter for congratulation when such an artist as Mr. Macbeth addresses himself to the task of rendering the conceptions of brother artists whom he is fitted to understand. And, if he should secure, as there is much reason to believe he will, as extraordinary a success with the "Pied Piper" of Pinwell as he did with the "Harvest Moon" of Mason, there will be added another to the yet scanty list of etchings which really render the spirit of the work they affect to reproduce.

THE December number of the *Magazine of Art* will contain an article by Mr. David Hannay on "Some Portraits of Carlyle," which will be illustrated with engravings of paintings, etchings, drawings, and sculptures by Messrs. Watts, Boehm, Woolner, Legros, Whistler, and George Howard. The frontispiece will consist of a tinted reproduction of Mr. Burne-Jones's "Evening Star."

THE illustrations by Mr. Frederick Villiers for Mr. Broadley's forthcoming book, *How we Defended Arabi and his Friends*, to which we referred last week, are to be reproduced in exact facsimile by the new process of the Photo-Mechanical Printing Company.

AN important event in the art-world will soon take place at Antwerp, when a collection of pictures discovered in the different charitable establishments in that town will be opened to the public. The result of a thorough search of the premises belonging to these institutions has, they say, been most fruitful. The search was instituted by the "Administrateurs des Hospices," and the cleaning of the pictures has been effected under the surveillance of the Royal Commission of Monuments. Among the most important of the recovered works are fine examples of Rubens, Van Dyck, Holbein, and Coxie, Martin Peppyn, Otto Venius, Jean Matsys, Jordäens, Jacques Van Opstael, Van Erp, de Vos (a portrait of himself), Franz Hals, Francken, Van Noorde, Van Orley, Mostaert, and Cornelius Schutt. About one hundred pictures will thus be added to the museum of the town. For the present they will be placed in the ancient "Maison des Orphelines."

THE cathedral at Florence, which has been closed since April for repairs and restorations, has been re-opened. Among the most important alterations are the renewal of the marble pavement, the removal of the ceiling in the old sacristy, and the restoration of the wood-carvings by Donatello and of the *intarsiatura* by Benedetto da Maiano in the nave. It is expected that the façade will be uncovered during the present month.

THE opinion of Dr. C. Lange, recently published in the *Zeitschrift für bildende Kunst*, that a sleeping Cupid in the Museum of Antiquities at Turin is the lost Cupid of Michael Angelo, is supported in a pamphlet published by Prof. Fabretti, the director of the museum.

WITH funds left for that purpose by M. Forney a library of works on industrial art is to be founded at Paris for the special use of artisans.

M. LOUIS FOULD has founded a prize of 20,000 frs. (£800) at the Académie des Inscriptions for the best work on the history of the arts of design in early times down to the age of Pericles.

THE friends of Mrs. Redfern, widow of James Redfern, the sculptor, whose desire to bring her case under the notice of Government was made public last summer, have received expressions of good-will and sympathy with their object from the Earl of Crewe, Sir Gilbert Elliot, Mr. L. Alma-Tadema, Mr. J. E. Boehm, Mr. Frank Holl, Miss Swanwick, the Bishops of Gloucester and Bristol, of Salisbury, of Exeter, and of Winchester, the Primus of Scotland, the Deans of Oxford, Worcester, Ely, and Salisbury, &c., &c.

THE STAGE.

THE "GLASS OF FASHION" AT THE GLOBE.

MR. SYDNEY GRUNDY'S "Glass of Fashion" is in many ways one of the best deserved of recent stage successes. It is written with brightness, acted with point, and its satire is directed at social weaknesses of the day. Against these virtues it may have to be remembered that a measure of the laughter it evokes is aroused by action and invention such as belong rather to farce than to comedy, and that its serious interest is somewhat subordinated on the stage to its comic; but this is an affair of the acting, and for it Miss Lottie Venne is responsible. She amuses us so much that it is impossible to take quite seriously any scene in which she appears. She approves herself to us as a comedian who has almost, though not altogether, forgotten that she was aforesaid an actress of burlesque. The lady has more than once since she ceased to be in chief a burlesque actress displayed signs of individual inventive-

ness and of spontaneous talent in comedy; but certainly her part in Mr. Grundy's latest piece affords her the most complete occasion she has yet enjoyed for impressing the public with the excellence of her performance in comedy. Her effective demureness and her studied quietude are at many moments beyond praise. The part of the more serious heroine falls to the lot of Miss Lingard. She is an actress in some respects of more assured methods than Miss Venne. When she first came over to England, and played in the "Dame aux Camélias" at a *matinée* at the Gaiety, we had the pleasure to record an immediate impression that we had been in the presence of a trained and fully developed artist. But we cannot say that Miss Lingard is quite as satisfactory in the part of the young woman who loses her money, and is like to lose her honour, at play, as in the part of the young woman who has nothing whatever left to lose save the love of her latest lover. In a word, Marguerite in the "Dame aux Camélias" remains about the best thing that this distinctly skilful, if not very spontaneous, actress has yet done. A third character as important as the parts of the two ladies on whose efforts we have commented is that of the foreign prince, it may be of uncertain nationality, played by Mr. Beerbohm Tree. Here is afforded a fairly complete study of a character in itself undesirable, not to say villainous. The part of Mrs. Trevanion's husband is well played; nor is anything to be said against the performance of the character of the unfortunate tradesman who becomes the proprietor of the Society newspaper. Much of his action is necessarily farcical, but that is the affair of the writer. Again, too much is made of the business with the dog. It belongs rather by right to the charade, which we view with indulgence, than to the comedy, which it is our business to criticise. Indeed, this is not the only feature which, on severe examination, might be condemned in Mr. Grundy's piece; but we have no desire to judge with severity what, after all, are matters of detail in a piece ingeniously conceived, smartly written, and brightly, as well as carefully, acted. One can be much amused by spending an evening at the Globe, though there are two things which we would yet recommend the manager to speedily accomplish. He should abolish the system of tips for programmes; and he should cause to be in some part repainted that prettily invented drop-scene which depicts—appropriately enough for the Globe Theatre—the loves of Shakspeare and Anne Hathaway at a moment so early that as yet no discord had crept in between them.

STAGE NOTES.

THE retirement of the lady who, until the end of her career, elected to be known under the name of "Mdlle. Anaïs Fargueil" cannot pass without notice. It is said that she first appeared on the stage in 1835; but, if this was so, it must have been when she was almost a child, for eight-and-forty years have passed since that remote date, and Mdlle. Fargueil cannot even now be more than sixty-two or three. She has failed of late to arouse that interest in her performances which of old seemed of right to belong to them; but only ten years ago her creations were admittedly among the most powerful ever presented on the Parisian stage. She had not, like Mdlle. Favart, been great as the *ingénue*, but she had been great as the woman of the world, and almost equally great, to many people's thinking, in comedy and pathos. To our own minds, she was greatest in scenes of passion; she was wont to present upon the stage scenes of prodigious excitement at a time when the declamatory and

Kemble-like methods of acting were more in vogue, and when, if excitement was aroused at all, its sources were most frequently to be discovered in merely sensational adventure. But "cette grande artiste qu'on appelle Fargueil"—the phrase was written of her now eighteen years ago—was a genuine student of human passion. That was true of her which is true of Mrs. Kendal to-day—that, deprived of the opportunity of emotion, the part she played lost three-fourths of its charm. Fargueil, though always without positive beauty and long without youth, was a sufficiently fascinating personality. She held you neither by the attractions of the *physique* nor by those of moral sweetness, but by the vivacity of her intellect and its lightly sympathetic quality—she seemed to think with quickness and speak with brightness. Also, there was in her that indescribable something which, in a woman of society, constitutes social charm. In her presence, things were not so dull as they would otherwise have been. Thus it was that she made possible on the stage the success of such a piece as "Pattes de Mouches"—the very earliest of the successes of Sardou; the piece gave her singularly little opportunity for being dramatic, but her social ease, her large tolerance of the world and its faults, her *bon-homie*, permitted us to endure it. Still, as we said earlier, when emotion was wanting to the piece or the part, the best gifts of Mdlle. Fargueil were of necessity suppressed. She has now retired, thereby confessing that her brilliant day is needs past, and therefore it is no longer brutal to tell her that she was long ago too old to play the heroine of "Nos Intimes"—a piece in which it was ridiculous, if it was not revolting, to see a silly young man make violent love to her. She was so clever and adroit that even when she was past fifty she played the part well, but she could not possibly look it. But when the present writer first saw her in Emile de Girardin's "Deux Sœurs"—the drama which was written to prove, if it could, that Emile de Girardin, and not Dumas, must needs have had the lion's share in "Le Supplice d'une Femme"—she was certainly great, and was fairly fitted with a character. In it she used to the best advantage that particular *tic* or spasm of emotion which was much associated with her method. Her method included surprises—sudden effects. It was by these more than by her level performance that she asserted her power. The French stage possesses at this moment no actress who can do precisely what Mdlle. Fargueil did a few years ago, but the Fargueil we have quite lately known was a lady whose powers were inevitably on the wane. She thus did not follow to the full the admirable example of Mdlle. Arnould Plessis, and retire while her powers were yet perfect—her last performance not a whit inferior to those that had established her fame; yet it can hardly be said that the veteran whose withdrawal we now chronicle "lagged superfluous," for there was no one to do her work.

MUSIC.

RECENT CONCERTS.

MR. HENRY HOLMES commenced his series of concerts at the Steinway Hall on November 7. We have on former occasions spoken of the excellent interpretations of classical works given by this talented violinist and his associates, Messrs. Parker, Gibson, Hill, Howell, and Ould. Playing and practising together, as they do, season after season, their performances are most satisfactory, both as regards finish and *ensemble*. Mr. Holmes seeks to attract the musical public by standard classical works rather than by novelties. For the fourth concert, however, he announces a new Quartett for strings of his own composition; and on the same evening will be

given Spohr's seldom-heard *Nonetto* for strings and wind. At the second concert, on November 14, Brahms' Quartett in B flat (op. 67) was performed, and this difficult, but interesting, work was interpreted with great care and intelligence. Of the four movements, the slow one is the most attractive. The rest of the music is thoroughly characteristic of its author; but, in spite of all its interest and ingenuity, it fails to touch the heart and awaken the sympathy of the listener. We may mention that this work was first heard in England, at one of Mr. Holmes's musical evenings, six or seven years ago. Mdlle. Haas played Beethoven's Sonata in E minor (op. 90), and was well received; for an *encore* she gave "Träumerei" from Schumann's Album. Her reading of the Sonata was unequal: the peaceful *rondo* suited her better than the passionate *allegro*. The programme concluded with Schubert's Quintett in C (op. 163).

The sixth Palace Concert (November 17) opened with Mr. Harold Thomas's pleasing Overture, "Mountain, Lake, and Moorland." This was followed by two of the *airs de ballet* from Gluck's "Orphée et Eurydice"—the "Dance of the Furies" and the "Dance of the Blessed in the Elysian Fields." The music is charming, but not of sufficient interest to prove effective apart from the stage. The programme-book speaks of the production of Gluck's Opera at Paris in 1774; it was, however, only an adaptation of the "Orfeo" brought out at Vienna in 1762. Miss Griswold, from the Grand Opera of Paris, made her first appearance in England, and sang Orphelia's *scena* from Ambroise Thomas's "Hamlet" with great dramatic power and expression; every word was uttered with wonderful distinctness. The lower notes of her voice are at present rather weak. M. Vladimir de Pachmann performed Chopin's Concerto in F minor; it was splendid pianoforte-playing. M. de Pachmann achieved a brilliant success. The music thoroughly suits him; and his rendering of the slow movement seemed more like an improvisation than an interpretation. Later in the afternoon he played some Solos by Schumann and Henselt. The programme included Schumann's first Symphony and Wagner's overture to "The Flying Dutchman."

M. de Pachmann was again the pianist at the Popular Concerts last Monday; and, for solo, he played Chopin's Sonata in B flat minor (op. 35). It is impossible not to admire his smooth and delicate playing of the Funeral March and the wonderful agility of his fingers in the extraordinary *finale*, but we do not think that he thoroughly realises the composer's conception in the first two movements; also, the trio of the March was at times so *piano* as to be scarcely audible: the pianist was seeking to produce an effect, and forgot for the moment the maxim "Ars est celare artem." It was the naturalness which gave the special charm to his playing at the Palace two days previously. For an *encore* M. de Pachmann chose Chopin's *Berceuse*. Sig. Piatti played for the first time a movement from a Sonata by Gemmiani with pianoforte accompaniment arranged by himself. The composer, an Italian violin player of the early part of the eighteenth century, wrote many Solos for violin and violoncello, but is principally known as the author of the *Art of Playing the Violin*, published six years earlier than Mozart's *Violinschule*. The movement from the Sonata played by Sig. Piatti is entitled "Follia" (an old Spanish dance). It is stately and quaint, but not striking. Full justice was done to it by the eminent soloist, but Sig. Romili, the accompanist, did not make the most of his part. The concert commenced with Spohr's Quartett in E minor, led by Mdlle. Néruda, and concluded with Beethoven's Pianoforte Trio in D (op. 70, No. 1). Miss Santley was the vocalist. J. S. SHEDLOCK.

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